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ART AND ARCHAEOLOGY

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VOLUME VIII

JULY-AUGUST, 1919

No. 4

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Margaret Anglin

Made professional debut in "Shenandoah", New York, 1904; leading woman with James O'Niel, 1896-7, with E. H. Sothorn, 1897-8, with Richard Mansfield, 1898-9, and in the Empire Theatre Stock Company; reproduced the *Antigone* and *Electra* of Sophocles, 1913, and the *Medea* and *Iphigenia* of Euripides, 1915, in the Greek Theatre, University of California; repertoire of Shakespearean plays.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

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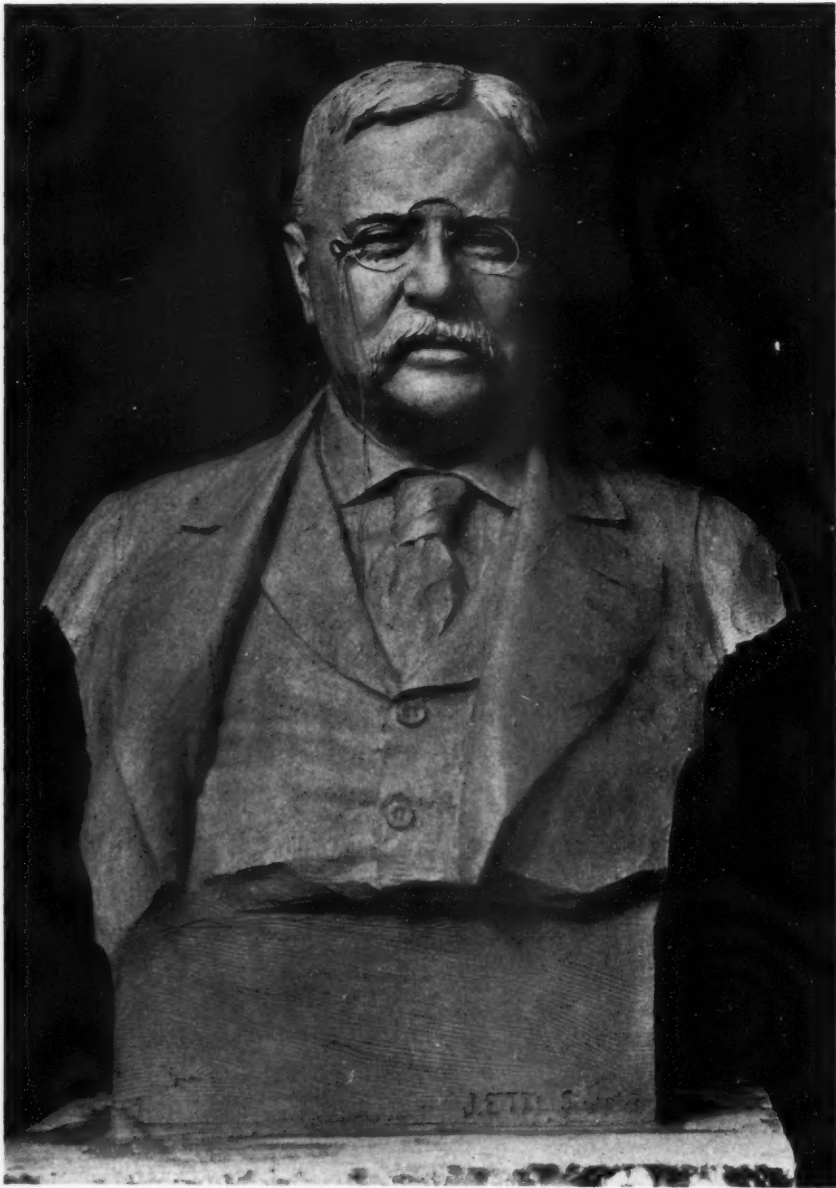
NUMBER 4

TO MARGARET ANGLIN

Undoubted Sovereign in the mighty line
That holds the land of Poesy in fee,
Ruling whatever deathless shades may be,
Creations of the poet's art divine,—
Blithe Rosalind, Medea's love malign,
Bitter-sweet Katherine, leal Antigone,
(Those shapes more real than reality)
Their loyalty, our homage, both are thine.

Two-fold the realm whereof thou hast a part:
The ageless triumphs of the antique stage,
And then the broad domain of Shakespeare's heart,
Who taught Life living by his lucent page;
Seisin hast thou of his imperial art,
Old England's glory and our heritage.

GEORGE MEASON WHICHER.



Roosevelt Bust

Theodore Roosevelt, by John Ettl. This represents Colonel Roosevelt as he looked in those later years and will doubtless be regarded by all as a faithful portrait of him.

MORE ROOSEVELT SCULPTURES

BY FRANK OWEN PAYNE

SHORTLY after the death of Theodore Roosevelt, one of the teachers in a New York high school, in the hope of inculcating the principles of Americanism of which Mr. Roosevelt was the foremost exponent, gave a series of lessons on the unique life and extraordinary services of that remarkable man. After these lessons had been given, each of the pupils was required to present a short essay on the subject, stating what he found to be of greatest interest in what had been learned. Among the results of this exercise the following have been culled at random:

"Theodore Roosevelt was a brave man, a great hunter and cow-puncher. He never forgot his cow-boy friends even when he became President."

"Roosevelt was descended from Old Dutch stock but he was not too high to be a policeman before he was president."

"Theodore Roosevelt was born on the EAST SIDE in New York."

"He was a Democratic Republican and never afraid to say what he thought. He was no common politician, either."

"He wrote good books for boys."

Thus each child sees in this remarkable man something of the fine gentleman, the brave citizen, and the patriot. We think that it would have given pleasure to him to have heard that the child of the Ghetto remembers that No. 28 East 20th St. lies *east* of Fifth Ave., more pleasure, indeed, than the recollection that he belonged to the Old Dutch stock. Truly there is in him something which makes appeal to everybody. The artist who attempts to represent him can never give to the

world all that Theodore Roosevelt really was to the American People.

In the March-April number of ART AND ARCHAEOLOGY, we presented a short contribution on Roosevelt in Sculpture. Most of that article was devoted to the consideration of the bust which was executed by Fraser for the United States Senate, the death mask by the same sculptor, and the rough rider statuette by Kelly. Reference was also made to the two works by Partridge, neither of which is available for publication at this time.

The memorial exhibition of things relating to the life and work of Mr. Roosevelt which was recently held in Avery Hall, Columbia University, brought to light several other works of sculpture on the same theme. Some of these are not above mediocrity. One or two of them are decidedly commonplace. There were one or two others which deserve more than a passing mention. Of these the bust by J. Massey Rhind and the equestrian statuette by Frederick Macmonnies deserve special mention. Since the Roosevelt exhibition we have seen one or two other busts of Mr. Roosevelt which, when completed, will certainly add to the sum total of plastic creations inspired by this most extraordinary of all American citizens.

To one who studies the various sculptured representations of Theodore Roosevelt one thing stands out predominant—namely, the wide diversity in the manner in which he has been depicted. On second thought, this need not be in the least surprising. Roosevelt was certainly one of the most



Theodore Roosevelt.

Equestrian statuette modelled by Frederick Macmonnies in Paris shortly after the Spanish War. It is one of the finest works on Mr. Roosevelt and it was greatly admired by his family. This work belongs to the Roosevelt family. The photograph was made by Ward at Oyster Bay expressly for Art & Archaeology.

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Medal designed by St. Gaudens and Weinman and bearing the signature of both artists.

versatile characters which America has produced. What appears to be the most striking characteristic to one artist, may be ignored by another who will lay special stress upon an entirely different trait in his subject. Thus we have him depicted as a rough rider, as a hunter, as a statesman, and as a man of letters. As time goes on, the world will come to recognize the true greatness of the man. He will be portrayed less and less in the spectacular aspects of his life and more and more as the highest type and epitome of American citizenship.

The statuette by Frederick Macmonnies was executed in Paris soon after the Spanish War. It represents "Teddy" riding a horse which fairly leaps from the ground. The great artist has given us a picture of the consummate dash, the spirit, the splendid vitality and urge of his subject. This is "Teddy", the idol of every true American. The sculptor has put into this virile work his own profound admiration for his hero—an admira-

tion which was shared by all Americans of every party. The work is modelled in the manner which made the "Horse Tamer" and the splendid sculptures on the Brooklyn Arch masterpieces. It epitomizes the vigor and unrivalled spirit of the man.

Macmonnies's Statue of Roosevelt is not at all well known. It is not to be found in any of the places where statuary is sold. We are informed that there were several replicas of it made, but the only copy of it seen by the writer is that which was exhibited at the memorial exhibition at Columbia University shortly after Mr. Roosevelt's death. This is the property of the Roosevelt family through whose kindness we are permitted to present it to the readers of this magazine.

This work was cast in Paris and the copy under consideration was presented to the President by the sculptor. Needless to say that it has always been a great favorite with the family. No other sculptured representation of him

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Medal by Anna Vaughn Hyatt.

so well depicts the lively enthusiasm which was dominant until the last.

At Niles, Ohio, in the splendid memorial which marks the birth-place of President McKinley there are several busts of the men who made his administration successful. Among these are portraits of Mark Hanna, John Hay, Elihu Root and many others. Standing nearest to the statue of the martyr president, is a bust of Theodore Roosevelt in bronze, the work of J. Massey Rhind. Several replicas of this bust have been cast, one of which was exhibited at the memorial exhibition at Columbia University. When first seen, there is something a bit perplexing about this likeness. It is Roosevelt to be sure, but what does it lack? Then it dawns upon the spectator. It wears no glasses! During his public life artists and cartoonists made so much of those spectacles that one can scarcely separate them from his personality. If we study this portrait carefully and if we compare it with Fraser's

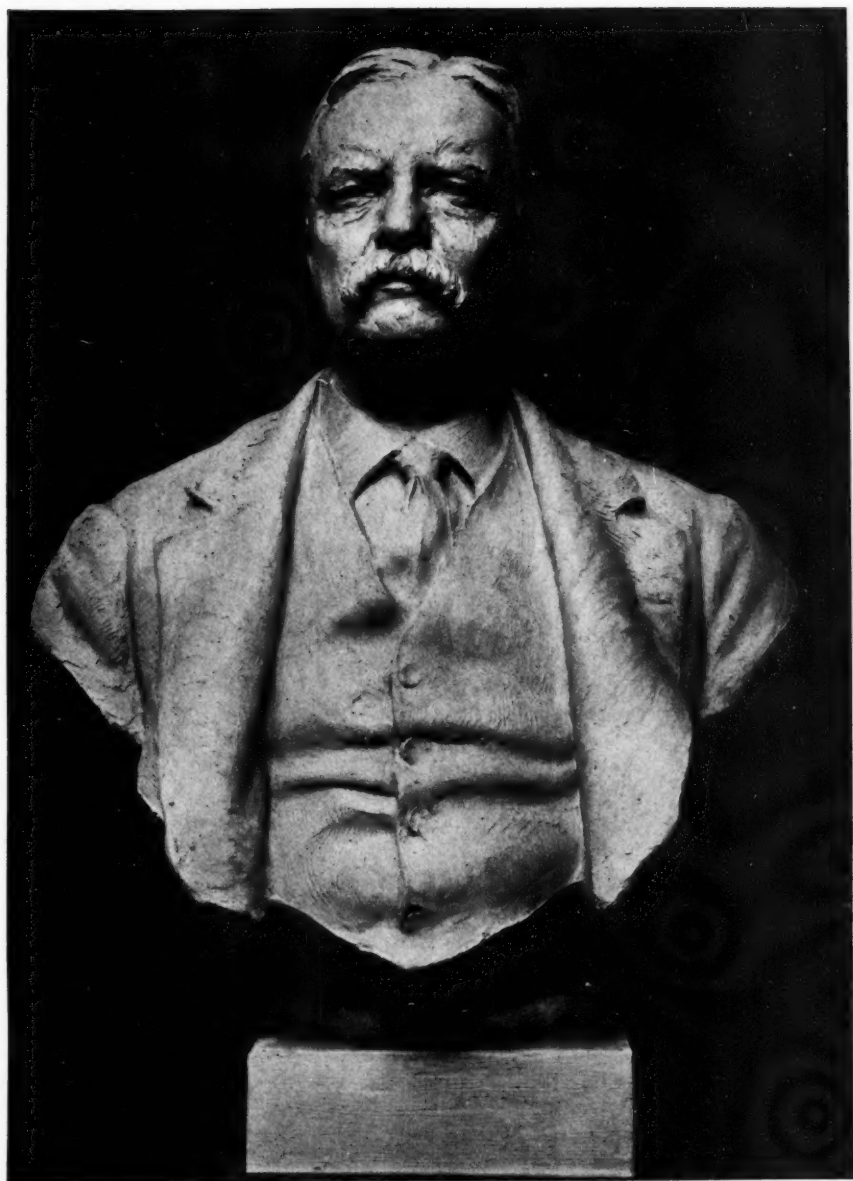
bust and the death mask, we shall find that it is in reality an excellent likeness.

Massey Rhind has not given us the Rough Rider. Such an interpretation would be improper in the place intended for it. It is the vice-president, who was to become the worthy successor of McKinley that we have here. In this work we have the man of positive opinions and of great strength of character and restrained power—just the aspect which one ought to expect to find in the stately memorial at Niles, Ohio. Several replicas of this work have already been executed.

There was an interesting though not very convincing portrait of Mr. Roosevelt at the Columbia University exhibition by A. Frechinger. It was evidently modelled after an early picture of Mr. Roosevelt, a picture not very well known. Its chief interest lies in the difficult and excellent technique. The work is a plaque hammered out of copper in very fine repoussé treatment. Besides the profile of Mr. Roosevelt, this remarkable plaque also bears the coats of arms of the forty-six states which belonged to the Union at the time of its conception. This work will be admired for its technique rather than for the truthfulness of its portraiture.

Another large bust in plaster is the work of Sigurd Neandros. It attracted considerable attention at the exhibition. The base of this bust bears the statement that it was the last portrait for which Mr. Roosevelt ever posed. It bears the evidences that it was modelled from life, but it is rather too sketchy to be regarded as a finished piece of sculpture. It is not possible for us to present a picture of Neandros's bust at this time.

Soon after the death of Mr. Roosevelt there was formed in the City of



Bust of Roosevelt by J. Massey Rhind in the McKinley Memorial at Niles, Ohio. This bust is one of a number of statesmen who assisted McKinley during his term as President. The bust of Mr. Roosevelt stands next to the statue of the martyr president in a beautiful structure designed by McKim, Mead & White.

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New York an organization known as the Women's Roosevelt Memorial Association, the object of whose efforts is to secure title to the house in which Theodore Roosevelt was born, No. 28, East 20th St. New York City, in order to convert it into an institution for promulgating the principles of true Americanism for which Mr. Roosevelt so conspicuously stood. Many prominent women are interested in the movement and marked success seems to be crowning their efforts. A representative society made up of people of all political parties and every religious faith has been formed. Membership in the association is solicited and medals have been struck bearing the profile of Mr. Roosevelt. These medals are presented to all who become members by virtue of having subscribed to the fund. This medal was executed by Miss Anna Vaughn Hyatt whose fine equestrian statue of Joan of Arc adorns Riverside Drive. We are permitted to present a picture of it here through the courtesy of the Women's Roosevelt Memorial Association. From a study of this interesting work, it will be seen to follow quite closely one of the most popular photographs of Mr. Roosevelt while he was President of the United States.

Another medal which bears the likeness of Roosevelt is the work of

Augustus Saint Gaudens in collaboration with Adolph Weinman. It represents the combined workmanship of both artists. No one can determine what detail belongs to each. This medal bears the signatures of both. Being the creation of two such eminent sculptors it is a work of first importance.

There are several other busts and statues of Roosevelt which are not yet completed. Pictures of these are not available for publication here at this time. John Ettl is now at work on what promises to be an excellent likeness. In this portrait Mr. Roosevelt is depicted as he appeared in later life.

After all is said and done, it is not as the hunter of wild beasts of the jungle, nor as the politician, nor as the pre-eminent man of affairs, nor as the man of letters, nor as the many-sided genius, that the future will best remember him. It is rather as the foremost of American citizens, patriot preëminent that the future shall most of all revere his memory. Great indeed, must be the genius which shall in that aspect worthily represent him to the world! For, truly, he was just that. If his spirit could speak to us now, we believe that he would say that in that capacity he would best of all prefer to be known to posterity.

CATHEDRALS OF THE WAR ZONE IN FRANCE III: NOYON AND SOISSONS

BY ARTHUR STANLEY RIGGS, F. R. G. S.

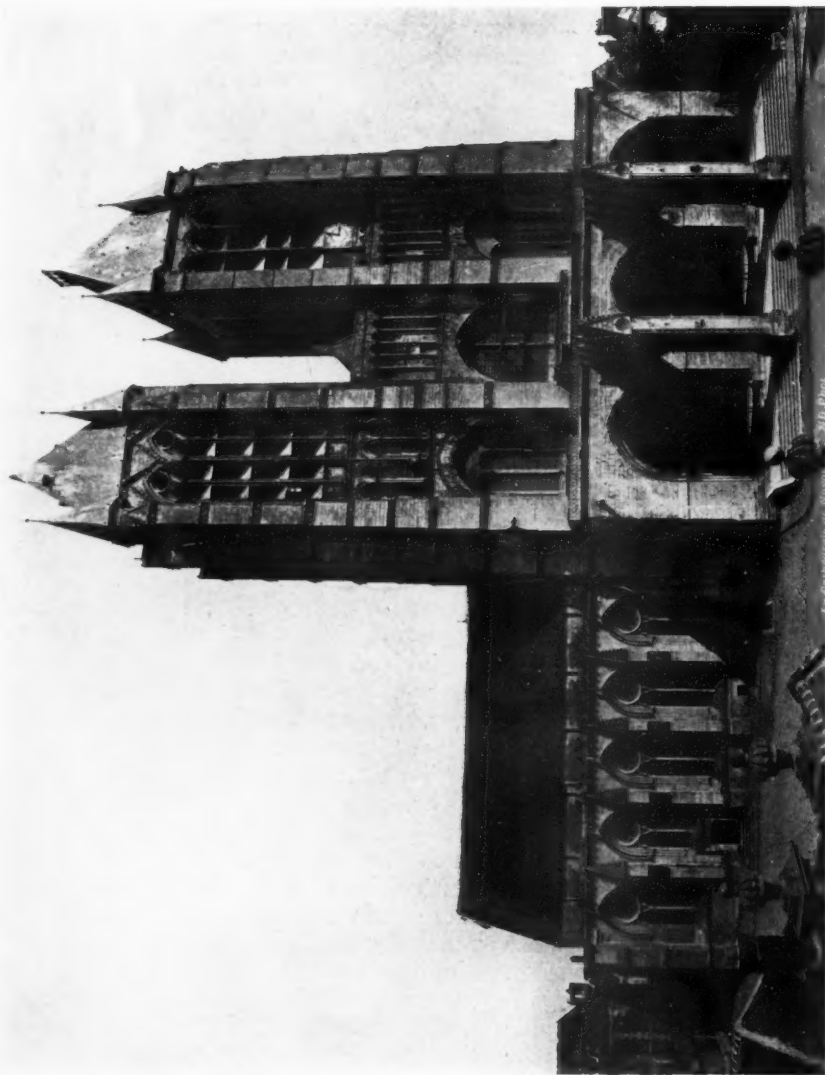
THE CONSIDERATION we have thus far undertaken of the Cathedrals that stood facing the tide of the German war of destruction, has given us, with what success it might, two facets of the many-sided life of France of long ago. Reims disclosed the temple and the pageantry of the mighty, Laôn the less glowing but equally notable popular life and beliefs. In the present paper we have two other essentially great structures, Noyon and Soissons, with much in common, even in their ruin by the savages.

Noyon I visited in 1917, after the Germans had been driven back in their "strategic retreat" to the Hindenburg line, and before the great offensive of the spring of 1918, when once again they swept down toward Paris. At that time the damage was by no means irreparable and already some of the citizens had returned and were patching their homes, wiping out the traces of combat and occupation. To my surprise the beautiful old Cathedral was not so badly damaged as I had been led to fear. Save for the vanished windows, replaced by cotton ticking held in the frames by unpainted wooden slats like shingle-laths, a few scars upon the roof, and the slight desecrations of the interior, the historic edifice was intact. The German had stolen all the organ-pipes to manufacture bands for his murderous shells; the placards of the Stations of the Cross had been absurdly changed from the stately Latin familiar in so many French churches to German words in the Teutonic blackletter!

The town was—how difficult it is to

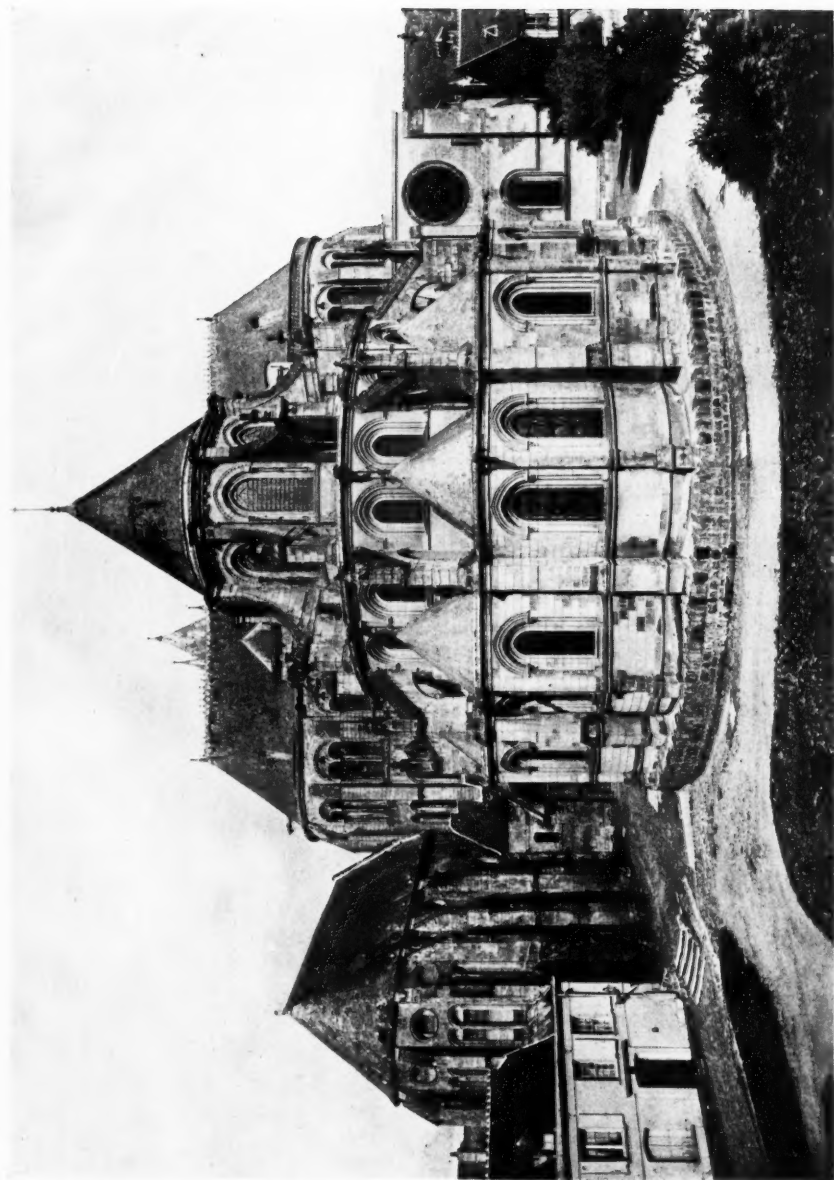
put it in the past, to think of it, and of scores of other lovely little French cities, as mere heaps of stinking desolation!—beautiful. It was one of those chalky-white, immaculate, placid miniature cities that seemed to joy in its own senescence, as if it had never been youthful and immature, but always ordered and full of dignity. Old trees vied with ancient houses; the very stones of the streets had personality and repose; that tiny house which Noyon still believed was the birthplace of her greatest son, Calvin—though it was not erected until 174 years after his birth!—was so impressive in its unadorned and unashamed age one almost credited the legend. And the curiously beautiful former Cathedral and present church of Notre Dame, standing among its great-limbed trees beside an invitingly shady and intimate little square, breathed the same calm content, the same serenity that gave atmosphere to the rest of the town.

The Cathedral, so far as we can discover, was begun in 1152 by Bishop Baudoin II and practically completed in the last year of the century under the supervision of an architect who seems to have been the same man who did so much for St. Denis. The architectural similitude between the two structures is marked, and since Bishop Baudoin was an intimate friend of the Abbé Suger of St. Denis—generally accepted as the archetype of the Gothic—it was natural that the Bishop of Noyon should have had the help of his friend's master workman, though it is impossible to make the statement final. Many writers have



The Façade of Notre Dame de Noyon, and the Chapter House.

The uncompromisingly severe lines of the western front of the Cathedral are yet instinct with a sober benignity. The massive projecting buttresses of the porch, cut away in part for more than two-thirds of their height, add greatly to the artistic effect of the façade, not only by giving scale, but also by indicating the divisions of the interior, an innovation first perceived and adopted by the architects of Northern France. The buttress, moreover, gave the mediaeval mason his opportunity, and no other part of the structure received more thought and skillful execution. The Chapter House, thrusting forward into the western vista, is an unfortunate note, notwithstanding the solid grace and beauty of its proportion and detail.



The Apse, Noyon, with the Apsidal-ended Transepts in the Background.

This was perhaps the first successful construction to be consistently Gothic throughout three stories, and the view it affords of noble, aspiring lines, each clearly indicative of purpose and truth, rising like a great step-pyramid to the conical top, was one of the most effective in France. The use of the single columns instead of compound piers throughout the lower story of choir and apse is plainly indicated externally by the round pilasters in the centre of each radial chapel wall, midway between buttresses. Noyon may have seen the first use of the flying buttress, but whether this is so or not, the flying buttresses here, with their lines of resistance opposed to the upper walls, and the massive vertical buttresses below them, well repay study. So do the pinnacles upon the latter. They are no mere ornaments, but structural requirements converted into aesthetic assets, since besides weighting down the buttresses solidly, they add a distinctly ornamental feature to the general scheme.

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also noted a likeness between Noyon the little and Notre Dame de Paris the immense. The same general sanity and restraint of plan marked both, and, like its greater sister, Noyon possessed a virtue much more classic than it was florid or imaginative.

Notwithstanding the influences to be recognized in it, Noyon was a structure with a considerable originality. It was a Latin cross in plan, as might be expected, its transepts apsidal at the ends, its singularly beautiful chevet and apsidal chapels built up in a three-storied pyramid of unusual grace and charm, and the general lines of its exterior as a whole, while uncompromisingly austere, instinct with a sober benignity whose very simplicity added weight to its impressiveness and sturdy proportions. The one jarring note to the exterior was the prolongation of the façade by the Chapter House, which adjoined it on the north, and gave a curiously unbalanced effect that not all the sunny dignity of the deep portals and their quaint buttresses and steps could efface.

Perhaps the prime influence resulting in the originality referred to was the fact that before 1150 Noyon had formed itself into an unusually cohesive commune. The Bishop of Noyon took the lead in that highly important task, and so, at the very beginning, there was community and harmony of interest between Church and citizenry. The effect upon the architecture of the Cathedral is clearly evident. Study of its details confirms the fact that here was plain compromise in planning, in which the new communal style—the Gothic—wielded less influence than elsewhere at the same period. Several special features betrayed the ecclesiastical effort—the mingling of the round

with the pointed arch and the marked amplification of the chapels of the apse, for example. In a Gothic structure points like these seem to indicate the willingness of the community to yield to the wishes of their clergy as much as possible. In other words, the Cathedral paints for us the picture of a population in a state of flux, who, because of their accomplishment of a distinct advance in the art of living, were able simultaneously to develop a compromise fine art by rapid strides. To no small extent, then, we may credit this obscure, sleepy little provincial town with having been one of the leaders of French civilization at a time when France was forging upward swiftly into leadership of all civilization. And while it is quite true that the clergy themselves authorized the first modification of the time-honored Romanesque (Abbé Suger cannot be forgotten in any consideration of the Gothic), it is equally certain that—whether or not they had any firm prejudices in favor of conservatism—the moment the lay architects took parts of any prominence in the work, the Gothic leaped forward triumphantly into swift perfection.

It is in this period that we find France most nearly approaching the spirit of ancient Greece, for the Cathedral was the epitome of all activities, exactly as the Doric temple was, and stood in the same manner for the national life and genius, locally expressed or given dialectic form, as nothing else possibly could.

It must not be forgotten—though I know many architectural students may take sharp issue with me here—that outside of France there is no such thing as true "Gothic." Other architecture of this general school is, properly speaking, *Pointed*, after the fashion of its

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nativity; but "Gothic" or French it is not, in either Spain, England, Flanders or Germany, if we adhere at all to the definition of the Gothic as Professor Charles H. Moore gives it, as "a new structural system carried out with the strictest logic and with a controlling sense of beauty." The Teutonic claim to have originated, or at least to have been the chief inspiration of the Gothic art, is quite as characteristic as the Shakespearian pretention, and equally well founded.

To return to Noyon Cathedral, we find the outstanding features of the exterior were the buttresses and apsidal peculiarities already mentioned. The designs of choir and apse, of which more in a moment, presented a curious contradiction and betrayed the spirit of concession to which I have already referred, or possibly vacillation on the part of the architects: the choir round-arched, with the arches stilted—which is fair enough proof that the Gothic or pointed arch was not incorporated into the Gothic system by reason of any aesthetic predilection—and the apse, both within and without, pure Gothic. In all likelihood this apse was the first edifice of any sort whatever to be both three-storied and consistently Gothic throughout. The effect this apsidal exterior produced was singularly graceful and aspiring; and, to the extent that every line tended upward in a conscious harmony of truth with imagination, it recalled the nobly aspiring pentuple lines of the apse of St. Sernin of Toulouse, pure Romanesque though that vast edifice is.

The exterior was also notable in that it was probably the earliest example in which the flying buttress took the improved form—in the latter part of the thirteenth century, when the vaults

were reconstructed—of opposing the vault thrust with a line of resistance (instead of a blunt point) in the form of a strongly jutting little pier or pilaster salient the full height of the clerestory. Against this pilaster the flying buttress leaned at about the centre, and while its form was heavy and inelegant compared with even similar earlier construction, it was architecturally sound, though, perhaps because of its visible ungraciousness, it had no great subsequent vogue. The buttresses themselves were deeper, vertically, than common, which was an improvement, since the ends opposed a greater surface to both the thrust upon the flying buttresses themselves and upon the vertical buttresses from which they leaped fountainwise to the wall above. All the thrusts, therefore, that in earlier buildings were met by mere points of resistance were met here at Noyon in a much sounder way by lines—and until the last advent of the Hun the vaults of Noyon stood without a crack for six hundred years.

Within, we had an edifice of singular charm in many ways, more particularly in respect of its sculptured decorations. Without becoming tediously technical it is hardly possible to do more than point out that notwithstanding the supports were all obviously meant for a sexpartite vaulting, the actual vaults were all oblong quadripartites. This blundering contradiction of supports and vaulting—doubtless the result of the fire of 1293, when the vaults were rebuilt—was a flat negation of the very fundamentals of the Gothic system. Yet though the supports of the nave were not at one with their covering, they maintained a structure of both beauty and power, notwithstanding the desire for lightness was carried too far,



The Nave at Noyon

In the nave, the outstanding features are the soaring lightness—an effect perhaps carried too far, though the picture does not convey this adequately to one who has not studied the interior in person—and the curious contradiction of four-part vaults carried upon supports clearly intended for a sexpartite vaulting. The charm of the sculptural carving and the simplicity and absence of any striving for the dramatic effect produced by so many loftier and more pretentious churches, made Noyon preëminently a place of worship. The contrast to be noted between the nave and choir in the use of single shafts, and the details of the fine second-story gallery and triforium, complete an ensemble which, notwithstanding its scale as a whole, is too small and lacks the breadth of the later examples, is quite fine enough to distinguish it as a bold stepping stone in the progress of Gothic art.



The Nave of Soissons Cathedral.

The nave of Soissons was a magnificent example of the sanity and simplicity of early Gothic construction. "So faithfully were the original plans adhered to that the interior as a whole had an harmonic perfection which made the student pause before the knowledge and poise of architects who so skillfully avoided the technical blunders and eccentricities of style less balanced genius often produced."

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and the design as a whole was too small in scale to convey the full force and beauty of the edifice.

The nave was airy and light, square pillars with engaged miniature columns alternating with massive single shafts down its entire length of eleven bays. The side aisles were low, and above them ran a fine gallery, in its turn surmounted by a round-arched triforium which contrasted strikingly—again suggesting compromise—with the pointed arches directly beneath it. The clerestory and aisle windows were also Romanesque, while the windows of the transepts were Romanesque outside and Gothic within, altogether a remarkable combination. The abaci of the columns throughout the Cathedral were of more than usual interest, and with their deep bells and graceful corinthianesque curvatures, set one to speculating on Byzantine influences, while their too elaborate sculptured features, executed about the middle of the thirteenth century, showed plainly the tendency the nature-loving Gothic sculptors had indulged in, of a slavish imitation of natural forms at the expense of thought.

The early Gothic sculptor, whatever he did, leaned strongly toward "monumental abstraction," a lofty conventionalism instinct with power and breathing a delicacy of both imagination and execution that makes much of the early twelfth century work comparable with the carvings of the Parthenon frieze, or, if a later example is desired, with those on the great Orcagna shrine. But by the time the capitals of Noyon were finished, the artisans had apparently lost much of their wise ability to combine love of nature with the architectural necessities of their work, and endeavored more and more to imitate the form itself of foliage and flower—over-emphasis of the aesthetic at the

expense of the beautifully practical. Beauty and richness there was here, with a wealth of delicate detail—too much of it by far. The sound conventions which mark the artistry of any great epoch are no mere capricious arbitraments of style, but the true fundamentals of the style which have their roots clear down in the understanding and practice by the artist of the essence and limitations of the times in and for which he toils. So Noyon, in the failure of its carvings, leaves the record of its weakened intellectuality as clear as if it had been printed for us on paper.

Though small, Noyon has no mean historical importance. In the pages of its long and stirring story are written the golden lives of Saints Médard and Eloi, who reigned as Bishops in the early days. King Chilperic was buried in the town in the eighth century, and fifty years later Charlemagne himself was crowned King of the Franks here. Perhaps the most significant event in the whole story was the election of Hugh Capet to kingship which lasted in the one succession for hundreds of years—the long and mighty line ending at last upon the guillotine in the Place de la Concorde in Paris. And today Noyon is smashed and broken and dazed, notwithstanding its genial old age and pleasant history. Its fine Cathedral lies a shattered wreck, its streets are piled with ruin, its people—only their own *Bon Dieu* knows where all the Noyonnais are today!

Though the Cathedral of Soissons was to some extent modeled after that of Noyon, and adopted one of the features of Notre Dame de Paris throughout its nave columns, it carried the Gothic forward and was well entitled to rank as one of the most interesting cathedrals of the country; indeed,

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to stand among the very most important. Unfortunately, the edifice was so hedged about with buildings that even the façade was almost invisible, and only from the distant tower of the Abbey of St. Médard could anything like a perspective he had. From that vantage point its one massive tower reared a majestic crest high above the welter of roofs and trees, and the stately façade, with its noble rose window and open gallery, the sheer and delicate double series of flying buttresses, and the generally fine and imposing contours all appeared to advantage. Seen close at hand, the façade evidences the reconstruction of the original edifice, which began about 1176, and resulted in the present Cathedral. The archi-

tect, retaining apparently only the south transept from the original structure—whatever the impulse or ideal under which he worked—left us a feature not only reminiscent of the older church (Noyon), but one of great beauty and originality: slender, apsidal, flanked to the east by a two-storied chapel like the chapels of the transepts of Laôn.

This chapel was gracefully vaulted in both stories, the lower room marked by elegant little columns with graceful capitals, the upper—dusty and neglected for years—by a miniature ambulatory whose groined vault-ribs soared charmingly up to a central key. Around the second stage of the transept ran a wide, vaulted gallery of exceed-



The Town of Soissons.

The town of Soissons and the river Aisne, with the single massive tower of the Cathedral visible at the extreme right. To the left, the twin spires of the former Abbey of St. Jean des Vignes (St. John of the Vines) dominate a large part of the town. They were untouched by the German bombardment of 1918, but the Cathedral and the main part of the town were sent crashing down into utter ruin.



A Street in Old Soissons.

"Before 1914 Soissons was a dusty, silent little city, full of quaint, solidly built grey houses abutting on deserted streets; a town with broad, open patches of grass here and there, as if to tell of its lengthy record of sieges and what they had done." This was the street leading from the railroad station toward the central part of the town and the cross street to the Cathedral. Today much of this is a wreck, with the remains of the old houses blackened and shattered.

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ingly dignified proportions; above this the triforium, whose members indicated the technical kinship between nave and transept; and still higher yet, the fine clerestory. From without, the transept was an epitome of architectural progress, from its almost squat and massive Romanesque lower windows to the slightly pointed arches of the second story, and the wholly Gothic and sharp-pointed arches of the highest stage of all. Each story receded a little from the one below, a rich arabesque on fantastically carved heads crowned all, and a curious roof of massive construction covered the whole. Individually, these parts were all good; but everywhere there was visible the hesitancy of the transitional period in which the church was reared, when memories of the past clashed all too often with the still imperfectly grasped future possibilities. The north transept was of the conventional square-ended type.

Fortunately the new Cathedral was built on a far bigger and more imposing scale than the old south transept. In the nave and choir there was no hesitancy of purpose with regard to style, and a magnificent vista stretched away from the front door to the Lady Chapel, down a nave whose proportions and symmetry not only satisfied but enthralled. Save for the towers and the flat wall of the northern transept, the Cathedral was practically completed by the middle of the thirteenth century, and so faithfully were the original plans adhered to that the interior as a whole had an harmonic perfection which made the student pause before the knowledge and poise of architects who so skilfully avoided the technical blunders and eccentricities of style less balanced genius often produced. The only jarring note through-

out was the wide and staring mortar-joints between the stones.

Surely Victor Hugo's "craftsman disciplined by the artist" set his mark here! Take a single detail—the slim little engaged shaft which rose before each column down the nave. It was an adoption of the scheme to be found in the sixth pier in the nave of Notre Dame de Paris; but whereas in Paris the extra shaft was clearly added as an afterthought, as is evident by its abacus, in Soissons it was an integral part of the design, with its abacus part of that of the main pillar, and perfectly suited to the ribs which sprang from it in arrowy flight to the lofty vault. The capitals were foliate, with the broad forms of aquatic plants most prominent, but finely conventionalized. Indeed, in early Gothic capitals, naturalism was only hinted at; there was rather the abstraction of the artist under the influence of nature—particularly as to the plant life of Spring, so apposite to the springing fullness and promise of the new architecture—which added a fresher and more vigorous beauty to his lines and contours, than any attempt to copy actual forms. Another item too often overlooked is the symmetrical dissymmetry of the Gothic sculptor's work; indeed, of the Gothic as a whole. The parts are perfectly arranged in balance, but each in itself has some vital irregularity that prevents the coldness of a true mathematical symmetry, which is necessarily lifeless.

Before 1914 Soissons was a dusty, silent little city, full of quaint, solidly built grey houses abutting on deserted streets; a town with broad open patches of grass here and there, as if to tell of its lengthy record of sieges and what they had done. That record begins back in the dim mists of antiquity,

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when the town was the capital of the valiant and warlike Suessiones. During the Roman tenure Soissons was made the starting-point of military roads of the greatest importance, connecting it with towns not a whit less significant in 1914-1918 than in those days—Reims, Chateau Thierry, Meaux, Paris itself, Amiens and St. Quentin. Then we find Clovis, the first Frankish monarch, defeating Syagrius here, with the result (this was in 486) that he changed a Roman province into a Frankish kingdom. After that the tale of war was continuous. Again and again Soissons was besieged, captured, recaptured, looted, bombarded, burned, rebuilt.

The year before Waterloo saw the city captured by the Allies, and then recaptured by the indignant French, who made it their rallying-point the next year, after the Old Guard had gone down to disaster, and Napoleon's star had faded. The Russians held it a while that same year, and half a century later—in 1870—it surrendered to the Germans after a bombardment of three days that left it in a pitiable condition.

Once more, with antlike persistence and industry, the Soissonais patched up their battered city, and it began to gather dust and years in unwonted placidity. It was a town not without

a certain calm beauty and appeal, for all its mediocrity, with the towering shape of the Cathedral—long since become a mere parochial church—brooding over it all benignly like an aged Bishop full of sober good works and love.

To day from amid the hideous wreckage of the main streets, two huge fragments of the majestic fabric thrust their mangled shapes toward the un pitying heavens in mute but effective protest against the obscenity of modern war. By the irony of fate, the fragile looking façade and western towers of St. Jean des Vignes—all that remained of the ancient abbey in 1914—that one might expect a stiff breeze to topple over, stand serene above the ruin that has overtaken the rest.

Soissons will come to life again; will again raise the *soissons* (beans) which have helped to make it noted. The life that has so valiantly persisted through all the difficulties and penalties in this historic region can no more be extinguished by the modern German than it could be snuffed out by his predecessors in the gentle art of butchery. But the Cathedral, the monument and expression of the soul of the spiritual fathers of the town, the type and interpretation of an intense and vital civilization, is gone beyond recovery.



HAWAIIAN HOUSES OF OTHER DAYS

BY ERNEST IRVING FREESE

With Drawings by the Author

I. The Six-house Home



IN primitive Hawaii, each righteous inhabitant had to be possessed of a comfortable home. This possession constituted his righteousness. And the degree of righteousness was measured by the number of houses constituting his home.

To be above reproach, a man not of royal blood was obliged to build at least six distinct houses for himself and family. Only by so doing could he find favor with the gods and walk respected among men. Such was the established order of things.

Five of the six houses were necessary because of the ancient and sacred institution of *tabu* which strictly prohibited the intermingling of the sexes at certain prescribed times. These five houses were the *hale-mua*, the *hale-aina*, the *hale-pea*, the *hale-noa* and the *hale-kua*; the word *hale* (pronounced *hah-lay*) being the Hawaiian word for "house".

The *hale-mua*, or house-where-the husband-eats, was *tabu* to the wife. On the other hand, the *hale-aina*, or house where-the-wife-eats, was *tabu* to the husband. Husband and wife never ate together, for to break a *tabu* was to be

put to death violently. A *tabu* was also laid upon the *hale-pea*, or occasional sleeping-house, of the wife.

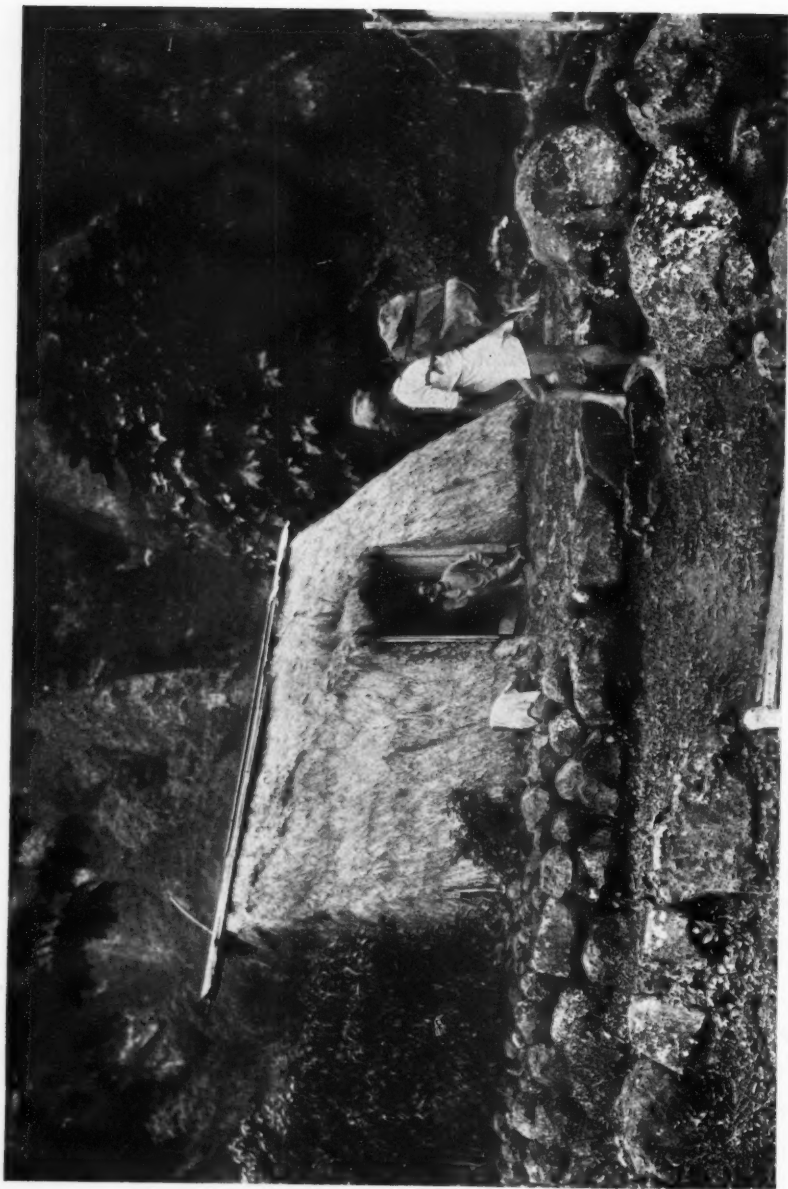
The *hale-noa* was the one house, of the necessary six, in which the various members of the family might mingle freely together at all times save on those particular occasions when the aforementioned *tabus* were in effect. In ancient Hawaii, the non-existence of a *tabu* constituted a thing *noa*. Hence, the literal meaning of *hale-noa* is house-without-a-tabu.

The *hale-kua* was the house in which *tapa* was made. This *tapa* was the Hawaiian cloth, and its manufacture was carried on entirely by the women under the patronage of the goddess *Lau-haki*. No man was ever allowed to enter the sacred precincts of the *hale-kua*. It was *tabu*.

The one remaining house, of the required six, was the *heiau*, or god-house. This was a chapel wherein the family idols were enshrined and worshipped.

The above six houses constituted the six-house home of the respectable old-time Hawaiian. However, if the head of the household happened to be a fisherman, he would also have a *halau*, or long-house, in which to store his canoe and fishing-tackle. Again, a man might construct an additional house in which to store his trophies, spears, weapons, family heir-looms or other cherished possessions. But, withal, if he did not possess the required six, then his righteousness and morality were considered questionable.

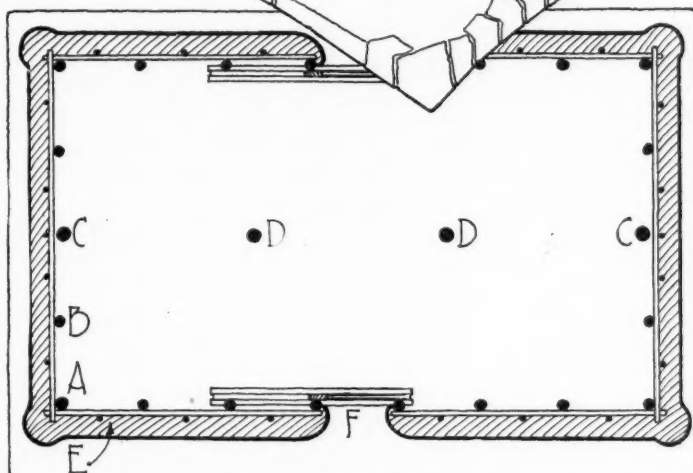
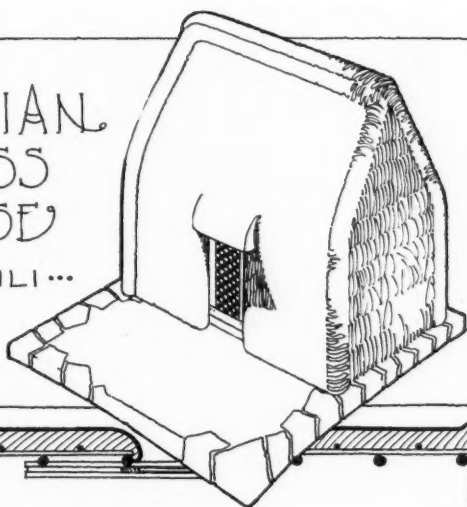
It is thus seen that the six-house home of the primitive Hawaiian was the



A Mountain Cabin in Old Hawaii.

HAWAIIAN GRASS HOUSE

...HALE-PILI...

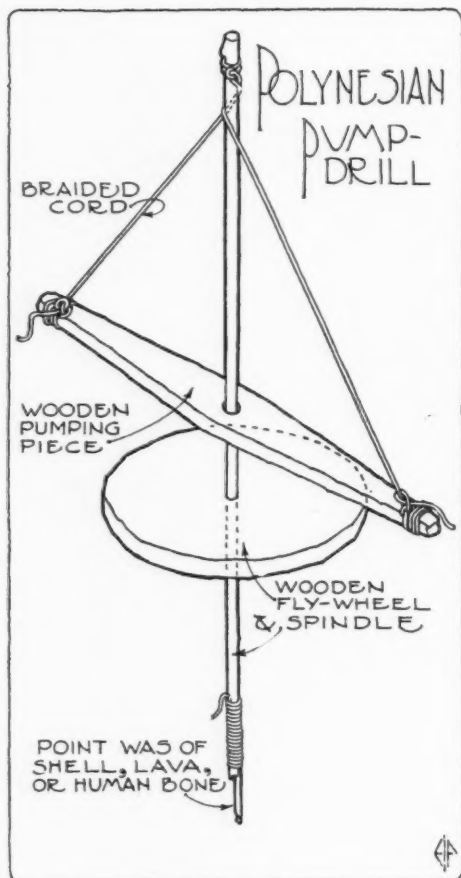


PLAN

- A.... CORNER POSTS..... *POU-KIHI*.
- B.... INTERMEDIATE POSTS.... *POU-KU-KUNA*.
- C.... END RIDGE-POSTS..... *POU-HANA*.
- D.... INTERMEDIATE RIDGE-POSTS.. *POU-HALAKEA*.
- E.... THATCH.... *PILI*, *LAU-HALA* OR *TI*.
- F.... FRONT ENTRANCE & SLIDING DOOR.



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means whereby the respectability of the family was made secure; likewise the respectability of friends and guests. Moreover, as a shelter, it made for the physical well-being of those who dwelt therein; affording comfort at the end of a day of toil, as well as protection from drenching rain and scorching noon-day heat.

Not all of the people of those days lived up to the above standard, but those who did not were considered shiftless and contemptible and unworthy of respect. Then, again, there

were some who wandered about as vagabonds, having no houses at all, living in caves, holes in the ground, under overhanging cliffs, in the hollows of trees, or imposing upon the goodwill of those who did possess respectable homes. The people of this vagabond class were spoken of only in terms of reproach. To them were applied such figurative and opprobrious epithets as *o-kea-pili-mai* and *unu-pehi-iole*; meaning, dirt-that-sticks, and stone-to-throw-at-a-rat.

II. Houses and Housebuilding Tools.

All old-time Hawaiian houses were but one story in height, although a portion of the space close to the peak of the gabled roof was occasionally made into a sort of attic, or *aleo*, by suspending a horizontal ceiling of lattice-work from the steep-sloping rafters. This space was used for the storage of various possessions.

Ordinarily, the plan of the house was a simple undivided rectangle. Interior segregation was accomplished by means of one or more movable screens of *tapa* or of leaf-woven matting. Sometimes, by extending the roof in one direction or another and supporting it upon wooden posts, an open-air porch, or *lanai*, was formed as an adjunct to the enclosed room. Otherwise the *lanai* might be a roofed structure altogether detached; a sort of outdoor pavilion where feasting, music and *hula-hula* dancing could be indulged in.

Except for an open-sided *lanai*—and possibly an unroofed *heiau*—each house of the Hawaiian home was entirely enclosed by walls and roof, while the floor was sometimes raised slightly above the ground-level and paved with porous lava-stones or smooth pebbles upon which a woven fabric was laid. The walls were pierced solely by two

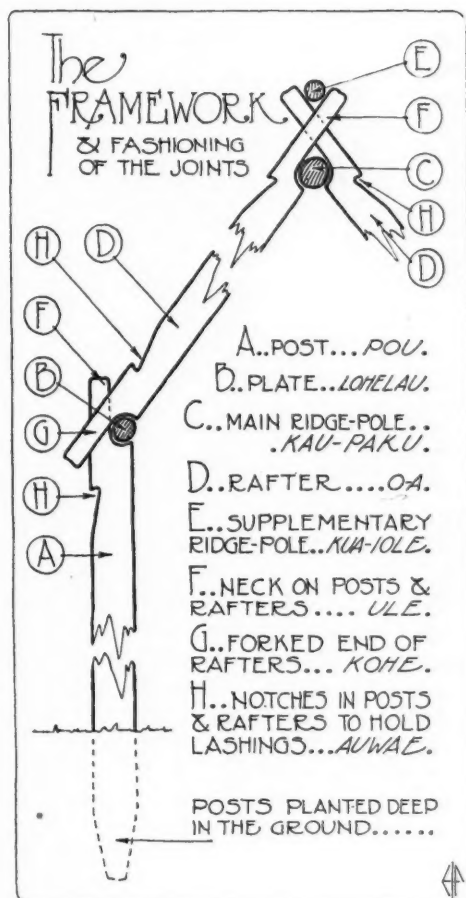
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doorways, one to the front and one to the rear. There were no other openings whatsoever.

A grass house, nowadays, is regarded as altogether quaint and picturesque. In olden times it was but the natural outcome of man's necessity and environment. Grass and timber were the materials at hand. So, with a skill nothing less than marvelous, the primitive Hawaiian fashioned a structure exactly suited to his needs. The framework was of timber. The covering was of grass. And the whole was adequately lashed together against the displacement of any of its parts.

The housebuilding tools were few and simple, being made, as was the house, from the materials at hand. The *o-o*, or digger, was the tool with which the post-holes were dug. This instrument was as simple as its Hawaiian name. It was merely a lengthy wooden stick, pointed at one end. The stone adz, however, was a tool that was reckoned of great value, and it was often used as an object of barter. The Hawaiian name for this adz is *koi-pahoa*, compounded from the noun *koi*, a sharp stone, and the verb *pahoa*, to drive one thing into another; hence, sharp-stone-to-drive-into-a-thing.

The adz was made of clinkstone; a hard, close-grained and dark-colored stone of volcanic origin. A long fragment of this rock was first placed in a liquor concocted from certain vegetable juices which possessed the seemingly magic property of rendering the stone temporarily softer and thus easier to chisel. The secret of this process was handed down from father to son and was protected by a special dispensation of the adz-makers' patron deity. Whether or not the liquor actually softened the stone, is a matter of conjecture. But, the fact remains, the



adz were known to have been made from the hardest stones procurable. Also, there was no iron in existence. How then, unless the stone be softened temporarily, could it be chipped and fashioned into shape with other stones? Truly, the god of the adz-maker has guarded his secret well!

After the adz had been blocked into its characteristic shape, it was applied to the *hoana*, or whet-stone, and sharpened. A handle was next made from a forking tree-branch to which, at the splayed end, the adz was firmly lashed

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with a braided cord of either *olona* or cocoanut fibre. This same lashing also held in place a long piece of *tapa*, of which the projecting lower end was later turned up and back to cover the lashing, thus protecting the latter from the action of flying chips. And the adz was finished. The largest ones, weighing perhaps twelve pounds, were used for felling the larger house-timbers. Smaller sizes were used for fashioning the mortise-and-tenon joints of the posts and rafters, while a stone file or chisel was used to cut the deep notches that held the lashings of these main timbers in place.

The pump-drill, of remote Polyneesian origin, was another highly appreciated tool of the ancient Hawaiians. Its use in housebuilding was mainly in connection with door-construction. The point of the drill was sometimes of human bone, although more often a fragment of shell or lava served instead.

The above-described instruments: the digger, the stone adz, stone file, stone chisel, the pump-drill, and perhaps a rude thatching-needle, constituted the entire tool-chest of the old-time Hawaiian housebuilder. Yet, with them, in all their crudity, he achieved results in joinery that were worthy of far better means. For the wielders of these crude implements were true craftsmen, whose productions were far in advance of their means of fashioning.

III. Building the House

Housebuilding, in pagan times, needed the favor of the gods; wherefore certain propitiating ceremonies had to be enacted appropriate to its progression.

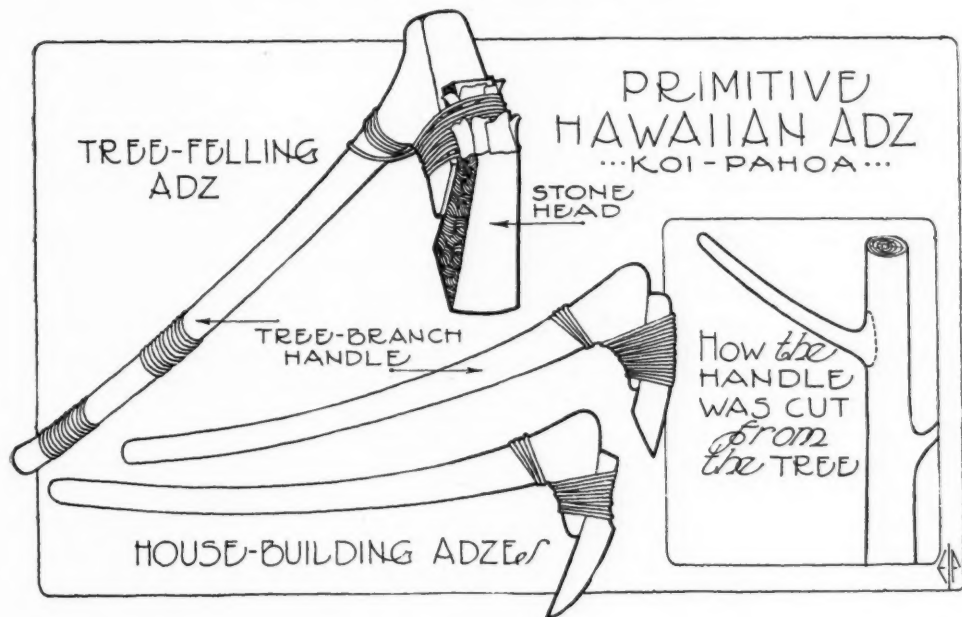
In the beginning, a *kilo-kilo*, or a diviner, had to be consulted as to the exact position of the house and the direction in which it was to face. Even

the arrangement of the timbers composing the framework was a matter upon which oracular advice was necessary. If such advice were not sought and followed, then sickness and death would surely be visited upon the impious household. Again, if the house chanced to be for one of the *alii*, or royal class, nothing short of a human sacrifice would insure the house and its inmates against the wrath of the gods.

After these initial ceremonies had been duly enacted, and the size of the house decided upon, the strong men journeyed into the mountains to seek out the straightest trees of the forest. These they felled with the stone adz and brought the logs down as house timbers. Meanwhile the women and children busied themselves by gathering grasses and ferns for thatching the roof and walls, while the old men of the village braided the fibre for lashing the various parts together. Thus, every member of the family, as well as their kinsfolk and friends, often took part in the building of the house. If, however, the man possessed worldly riches, he might hire others to do the work, the payment for same being various articles of barter. Or, in the case of a chief, no presents would be forthcoming, but the work would be performed by the common people in compliance with royal decree and in fear of their lives. However, whether the house was for one of kingly lineage or otherwise, the materials employed in its construction, as well as the manner of fashioning and assembling them, were essentially the same.

The framework of the Hawaiian house was constructed in thorough accord with the principles of sound engineering. Every stick of timber performed a definite and necessary service. And the ingenuity displayed in

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fashioning the various joints was truly wonderful. The old-time native knew nothing of algebraic formulae whereby the thrust of an inclined rafter against its vertical post could be measured. Wherefore he spent no time in hunting for that elusive and unknown quantity. Instead, he swung his stone adz over his dusky shoulder and went on a hunt for posts and rafters, finding which, he forthwith dragged them to the building-site and proceeded to assemble them in a relationship of stable equilibrium.

Posts of equal length were planted deep in the ground in two equal and opposite rows, so that the two end-posts of each row were the four corner-posts of the house. The extent of each row was the length of the house, and their distance apart was its breadth, while the height of the posts was the height of the sidelong walls. In Hawaiian parlance, the name for a post is *pou* (pronounced *poh-oo*). And this, cou-

pled with *kihi*, corner, gives *pou-kihi*, corner-post.

After laying a rafter-plate, *lohelau*, atop each row of posts and firmly lashing it in place, the next procedure was to erect a pair of lofty *pou-hana*, which were the posts for upholding the extreme ends of the ridge-pole. The word *pou-hana*, literally translated, means "working-post." Its frequent occurrence in ancient chants and invocations indicates that it was once a word to conjure with—a title of deity, perhaps. Hence, it is reasonable to suppose that the *pou-hana*, because of their structural significance, were originally endowed with a sacred character. Like the other posts, however, these also were solidly entrenched in the ground. But, unlike the other posts, they inclined slightly toward each other and stood detached and aloof from the common framework save that the ridge-pole was lashed to their cupped-out

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upper ends. This lashing was held in deep notches that were cut with tools of stone near the connecting ends of the *pou-hana* and the *kau-pa-ku*. This last term is native parlance for ridge-pole, meaning top-piece-that-divides-the slopes.

Now, if the ridge-pole were so lengthy as to require intermediate supports, such were then set in place. These posts, the *halakea*, were planted in the ground, their upper ends lashed to the ridge-pole in the same manner as the *hana* posts.

An *o-a*, or rafter, was then laid in position, marked off and taken down. This rafter, after reducing it to the measured length and after fashioning its ends to an exact fit with ridge-pole, rafter-plate and post, became the standard whereby the remaining rafters were measured, cut and patterned. With stone adz and stone file, the upper end of the rafter was hewn into the semblance of a long and slender neck, thus also creating a shoulder to bear against the ridge-pole. Opposite this shoulder were cut the lashing-notches. The lower end was shouldered and notched in like manner, except that here the neck became a two-tined fork to straddle the neck of a corresponding post. Just so, was every rafter fashioned. And, when finished, all were set in place and every joint was lashed.

Then, at the very apex of the roof—in the crotches formed by the prolonged necks of the opposite-sloping rafters—a sort of supplementary ridge-pole, *kua-iole*, was laid atop the rafters and lashed to the main ridge-pole beneath. The Hawaiian name for this topmost pole, *kua-iole*, illustrates the native propensity for imaginative language. For, behold, *kua* means "apex", and *iole* means "rat". So there you are: a ridge-rat! The evident purpose of this

little rodent was to increase the rigidity of the roof-framing as well as to afford a very necessary support for the thatch at the peak of the roof.

Finally, the structural skeleton of the house was made complete by placing intermediate posts between the *pou-hana* and the *pou-kihi* at each gable-end. The lower ends of these intermediate posts were planted in the ground and their upper ends were lashed to the verge-rafter overhead. Thus, because of their radiating appearance, they were termed "ray-posts," the Hawaiian name being *pou-ku-ku-na*.

In very remote times, one of the posts of a chief's house demanded an offering of human flesh in its setting; in which case it became *Pou-o-Manu*, the Post of Manu. This god, Manu, was one of the four who stood guard at the gateway of Lono's yard. And Lono was one of the four great gods of pagan Hawaii. Hence, it is highly probable that the *Pou-o-Manu* was one of the main door-posts; thus, by analogy, symbolizing the warding off of evil spirits. The ceremony required that a man be sacrificed and put into the hole previous to the setting of the post and the re-filling of the hole. However, if the house was for one of the villagers, or for one of common birth, this sacrificial rite was uncalled for and the construction of the house proceeded without any such dire interruption.

Next in order was the trellising of the completed frame with small-sized saplings, or lashing-sticks, for the support of the thatch. The horizontal sticks—bound to posts and rafters—crossed same at right-angles and were spaced only a short distance apart. Other sticks—bound to the horizontal ones—paralleled the posts and rafters and were placed midway between them. Then, to this network of sticks, the

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thatch was lashed. And the house was finished—except the making of the door.

With stone wedges and stone adz, the two opposite segments of a water-seasoned log were removed until but a central slice remained. In this manner the rough-hewn planks were obtained that formed the rails and stiles of the door. With the stone chisel, the top and bottom rails were mortised to receive the tenoned ends of the side stiles. With the pump-drill, holes were bored through the mortise-and-tenon joints. Into these holes, pegs of hard wood were driven to hold the joints secure. And the resulting panel was then filled in with interwoven cords. Two grooved wooden tracks—of a length somewhat more than twice the width of the door—were then fashioned and lashed to the posts on the inside in horizontal positions correspondent with the upper and lower edges of the door. Whereupon the door was slid into its appointed channels.

The house was finished. There remained only the necessity of formally invoking the favor of the gods, that their indulgence might forever rest upon house and household.

IV. The Consecration

In the times of which I write, people who were so lacking in decorum as to occupy their newly-built houses without due ceremony were branded as *lapuwale* or, in other words, as foolish, worthless and contemptible. A man of this disreputable stamp was content with a miserable hut, with the fireplace close to his head and a calabash of *poi* conveniently at hand.

However, the accepted custom among respectable people—such as the chiefs, the opulent, those in good standing or comfortable circumstances—was to

have the new-born house consecrated by some form of religious ceremony before taking up their abode therein. The usual ceremony symbolized the act of birth by the severance of the long thatch that overhung the doorway. This called for the employment of a *kahuna-puli*, or praying-priest, for which he was paid in advance with suitable presents. Then, all being in readiness, the ceremony proceeded.

The *kahuna* stood outside the doorway, facing the same. One hand, aloft, grasped a small keen-edged adz. The other, beneath the untrimmed thatch above the doorway, held a block of wood. Then, timing the strokes of his adz to the cadence of his prayer, he let fall the blows that severed the thatch:—

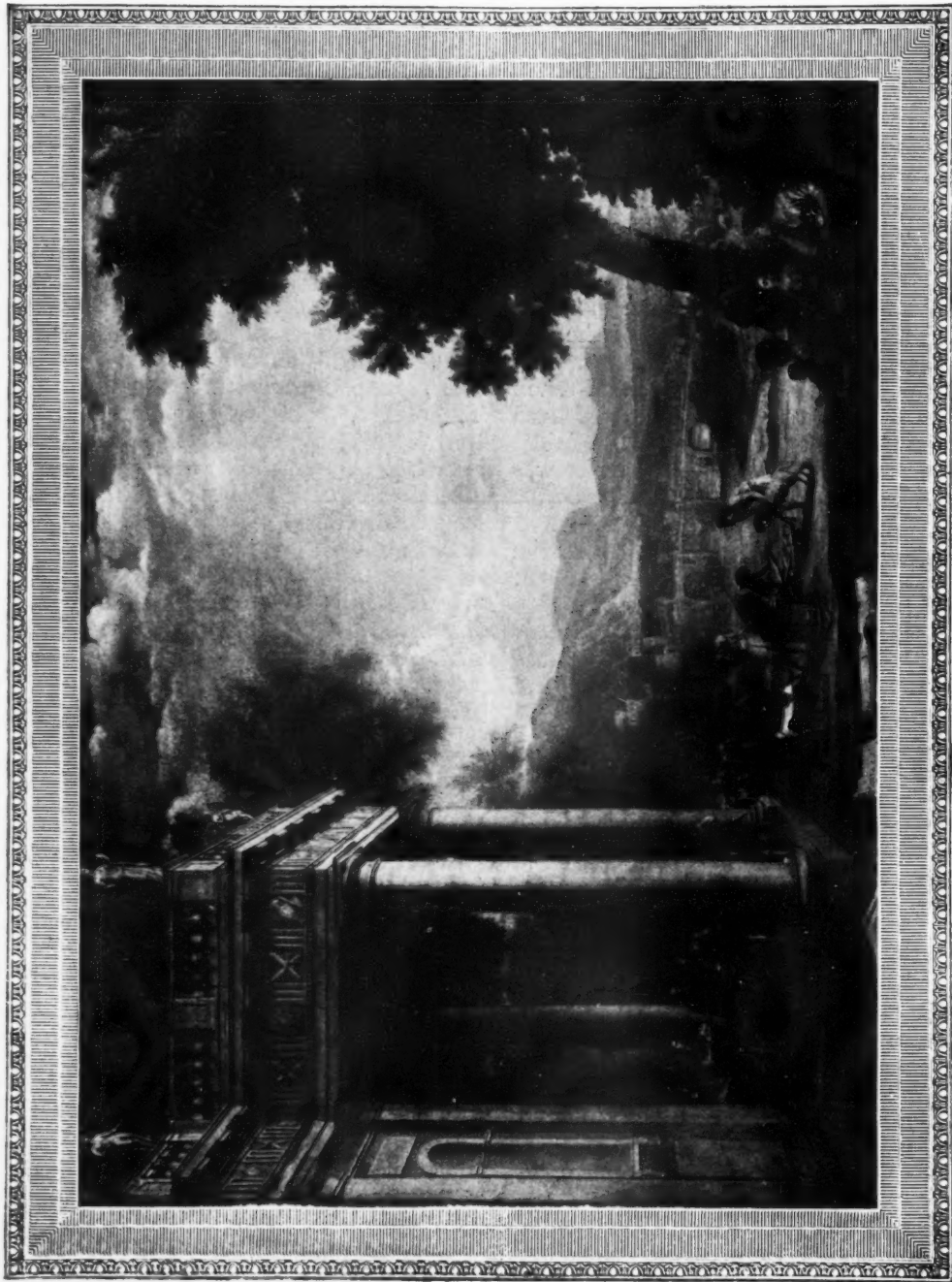
*"Severed is the thatch of the house!
The thatch that sheds the rain,
That wards off evil influences of the
heavens,
That protects from the waterspout of
destruction.*

*"Sever the thatch of your house, O-
Mauli-ola!
That the house-dweller may prosper,
That the guest who enters may have his
health,
That the chiefs may be of long life.*

*"Grant these blessings to your house, O-
Mauli-ola!
To live until one crawls hunched up,
To live until one becomes blear-eyed,
To live until one lies on the mat,
To live until one has to be carried about
in a net.
Amen! Amen! The thatch is cut! The
house is free!"*

ERNEST IRVING FREESE.

347 Hawthorne St.,
Glendale, California.



Courtesy of Dan Fellems Platt

"David Anointed by Samuel," by Claude de Lorraine. The Louvre.

THE CLAUDES IN THE LOUVRE

BY MABEL URMY SEARES

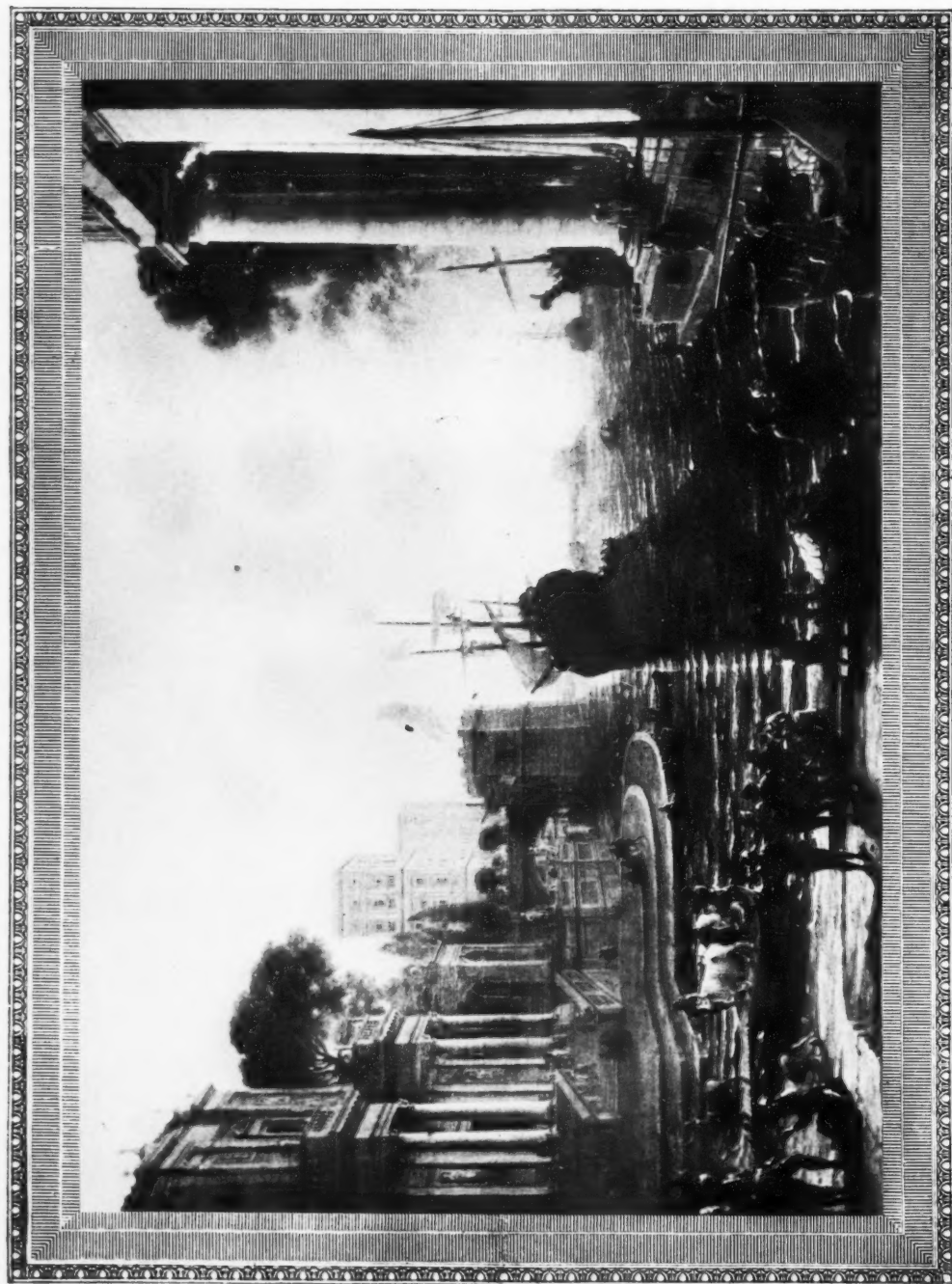
IN HAPPIER times, when travellers trouped over Europe and gleaned from the art treasures of the past that which is now even more precious than ever, a stop at Nancy in the north of France was found to be full of interest as well as inspiration. Paris friends then smiled at the mention of this distant military post where impatient officers loafed and longed for the gay metropolis, but to the American tourist coming south from sluggish and less artistic towns, Nancy gave a sprightly welcome, a real French salad, and crisp, sweet bread.

Moreover, her higher treasures are not to be despised. Like her great pattern, Paris, this little French city has kept her art spirit ever new, and can show some worthy trophy from each period of her history. Here is a ducal palace of the Renaissance containing relics from the middle ages. Here Jean Latour set up his gilded gates of beautiful wrought iron; and here Rodin, the great modern French sculptor, has placed a wonderful statue of Claude de Lorraine, who lived for a time in Nancy. This statue stands on the lawn of a little park with a graceful group of trees for background. The pedestal, a huge stone, is chiselled in the sculptor's remarkable impressionistic style so suggestive of painting. From out of the solid rock leap the strong horses of the sun, symbols of dawn and light. Above stands the artist in the loose garb of his craft, palette and brushes in hand. He faces the east and bends forward to catch the first rays of the rising sun whose glories he so loved to portray.

We are not surprised to find Claude's statue here, for Alsace and Lorraine have given to France many men, fam-

ous in art and literature. Nancy, however, was not Claude's birthplace, but founds her claim to him upon the brief time he worked in that center of art and culture. In fact, though born on French soil in the little town of Châtenay, this great landscape painter spent most of his life in Italy and found more patrons of his art outside of France than in it. Italian and Spanish art lovers encouraged him and later England bought his works whenever and wherever obtainable, possessing now in national and private collections many of his best paintings. Nevertheless, France justly claims him and he himself wrote "de Lorraine" after his name as signed on his paintings. It is but right, then, that in the great art museum of the Louvre at Paris, this earliest of French landscapists should be well represented. Besides the interesting drawings and sepia washes in the Salle de Dessins, there are sixteen Claudes in the Louvre. Many of them are dark and discolored, but even these make worthy foils for the others, radiant and attractive in their glow of color.

If, on entering the old palace of the Louvre at the Pavillon Denon, one turns to the right, instead of following the crowd to the left, one will find the grand stairway, Mollien. It is not as celebrated as that which is surmounted by the Nike of Samothrace but equally interesting. At its head, doors open into the gallery of French painters of the seventeenth century, a large, well-lighted room crowded with valuable paintings. Mignard's *Madonna* is there and Poussin's "*Et ego in Arcadia*." For a student of landscape painting, however, the collection of Claudes is of



A Girardon, Photo

"Ulysses returns Chryseis to her father," by Claude de Lorraine. The Louvre.

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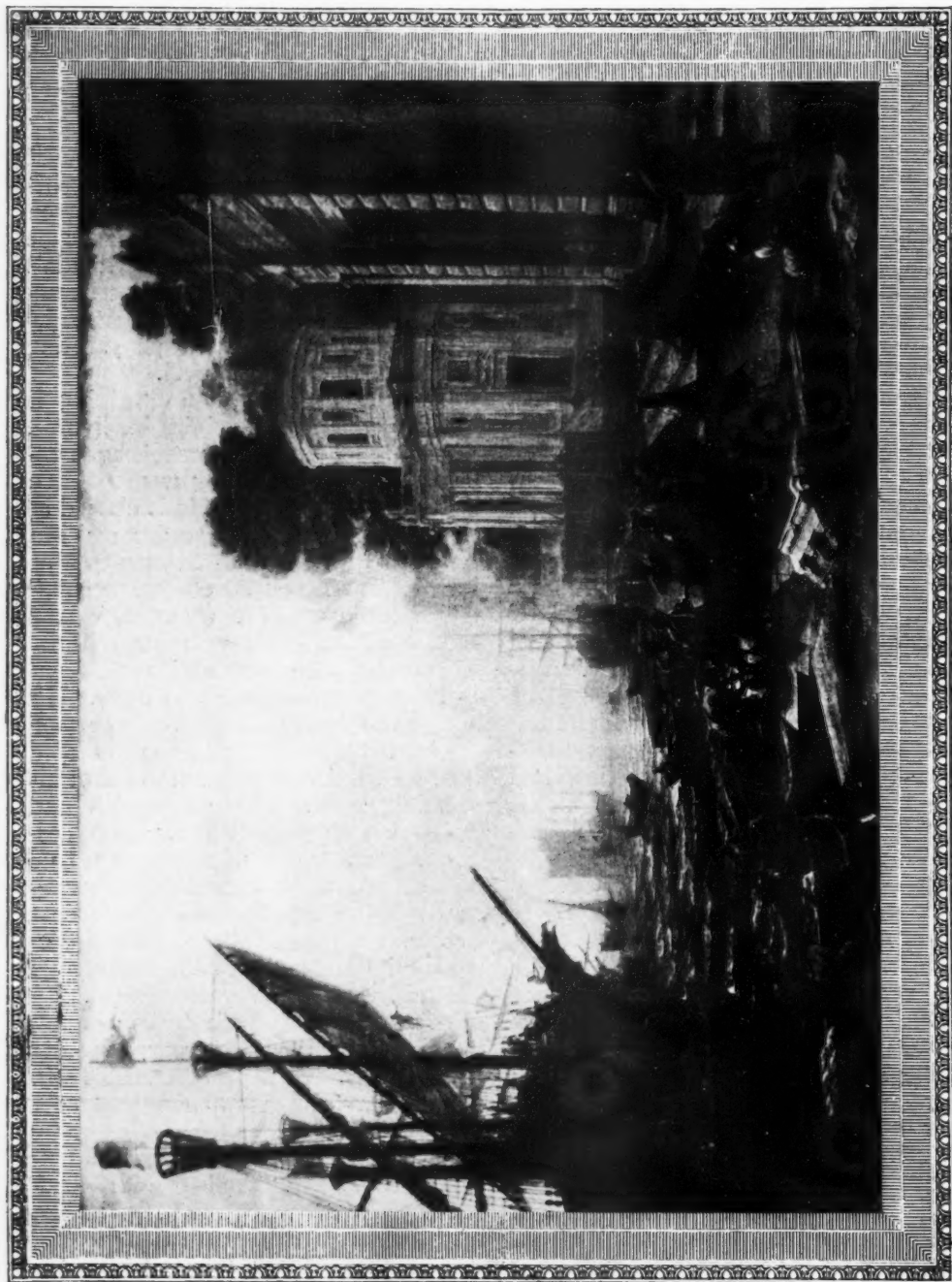
paramount importance. No pictures repay continued study more than do his. After one has gazed at them for several hours, the room seems to hold little else. In fact, it hardly holds these, for the absorbed student soon forgets his surroundings and follows the artist out into the misty, sunlit air with which Claude's canvasses are flooded.

At first view, one is struck and perhaps a little repelled by the classical features of the compositions. Our modern painters avoid the well-built, right-angled house, and the architectural perspective of pillared porticoes. We have learned to look upon them as unpicturesque. Nevertheless, in judging any artist we must try to place ourselves in the time in which he lived. We must learn what had been done before him and how much his masters knew, taking into consideration also what was demanded by the taste and culture of his time. The landscapists who preceded Claude were few. The Dutch and Flemish painters as well as the Venetians had made brilliant use of a stage-like scenery for their backgrounds, and from time to time had painted landscapes pure and simple, but in the thorough study of nature and especially of the effects of sunlight and air, Claude Gellée was a pioneer.

Moreover none of his contemporaries came near him in power to represent nature. The trees and clouds of the other artists look wooden beside Claude's soft, feathery foliage. He stands alone at the beginning of landscape painting. After gaining from his masters a facility in the use of paint and brushes, and a knowledge of perspective, he found that he must depend upon himself for instruction, so he went to nature, took her for his teacher and acquired a style all his own. Out on the Roman Campagna, surrounded by

the remains of ancient architecture, he sat all day long in the warm sunshine, absorbing the beauty of the scene and studying how he might best express it on canvas. The fact that he was the first great artist to make this his object must be constantly kept in mind in the criticism of his paintings. If from the barren field of seventeenth century landscape painting we take our view of Claude's work, we shall appreciate what he accomplished and marvel at the place he holds today when landscape painting has reached so high a level.

Claude's lack of studio training is realized when we scrutinize his figures. Their unevenness is noticeable even before we learn that they were painted in for him by others. He is quoted as saying that he sold his landscapes, but gave away the figures. In the "Campo Vaccino" and the "Porcelain Dealers," two of the earliest Claudes in the Louvre, the figures were painted by Jan Miel, an Antwerp artist who went to Rome while Claude was there. His horses are badly drawn, but the men are better. He seems to have studied the scene and to have tried to adapt his painting to it. There is action and expression in the figures. The costumes vary greatly, portraying true maritime conditions and representing as does the language of a sea-coast people, the cosmopolitan place. Elegantly dressed ladies and gentlemen go in and out the tall palace gates. In the foreground a brave Italian in full red breeches, green waistcoat, a feather in his hat talks with a turbaned Turk, while a gay cavalier in long red coat tells some marvellous tale to an admiring audience. The chief group collected around a small pile of thick pottery gives the name to the painting, but the main attraction of this picture, as of all of Claude's landscapes, is the



A Girardon, Photo

"The Debarcation of Cleopatra at Tarsus" by Claude de Lorraine. The Louvre.

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sense of air in motion and full of life. Claude's compositions do not vary widely—a perspective of palace walls on one side, on the other the prow of a great galleon, behind it a diminishing line of masts, with a detached tower in the distance—but these things are so grouped that they carry us back instantly through a space full of air, light and wind to the point where the saffron sky meets the sea. The artist's soul seems to have fairly revelled in the sunlit air, and he used everything he could think of to convey an idea of it in his pictures. The wind plays freely with the banners on all of the ships in the harbor, and up against the sky three birds are placed in such a position that the circular flight of sea gulls is clearly suggested.

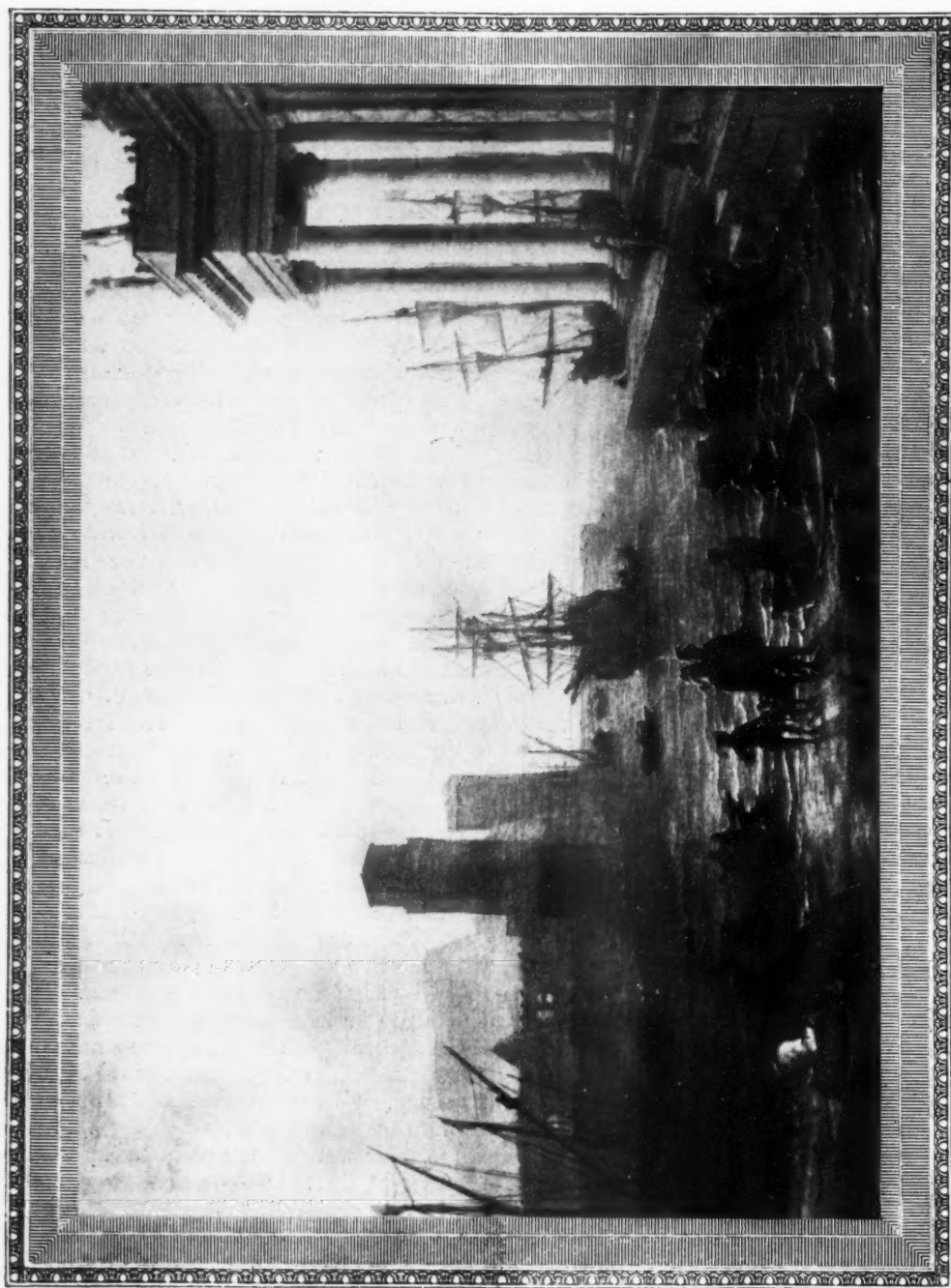
The "Campo Vaccino" is especially interesting for the study it shows of Roman remains. It has a strong foreground formed of grass-grown columns. Near them and waving its yellow-green sprays against a cloudy sky stands a lovely tree with depths of cool shadows in it. Its lower branches, aided by trees and columns in the middle distance, lead the eye downward to the spot where the full sunlight strikes a long, low building. Tile-roofed dwellings cluster around the remains of an old temple and behind them rises a great tower, lit red by the sinking sun. On every side lie broken pieces of carved marble, while over all and through all is the ambient air making distance in the soft, clouded sky and purpling the far off hills.

Two other small pictures hung together are the "Siege of Rochelle" and the "Pass of Susa." No photographs of these can give any idea of the miles of distance which they suggest to the observer. In the first a group of trees in the foreground is somewhat hard in

outline, but the shadowed tower behind it tends to unite it with the rest of the picture. A very interesting group of horsemen painted by Courtois is strong in coloring, spirited in manner, and well blended with the landscape. The second small painting represents Louis XIII forcing the Pass of Susa in 1629. The cavalry passing down through the rocky gorge of the valley below is composed of fine little figures whose red breeches, great plumed hats, banners and bugles suggest Meissonier. The distant valley, however, with its gray-blue mist is Claude's own.

Down near the darkened end of this room in the Louvre are several large landscapes which seem dull and discolored and yet they are not without interest. In "The Ford" the trees attract attention and remind one of Corot in the massing and in the thinning of the foliage against the sky. The graceful figures in this picture are quite Venetian in their flat blotches of color and make us wonder who painted them.

Strongest among these landscapes and one of Claude's earliest is the "Village Fête." Here groups of dancing men and girls carry out the idea of a country holiday. What first strikes the student observer is the triple grouping of the trees. So strongly does it suggest Corot that one is tempted to slip into the nearby gallery of later French painters to make a comparison between this Claude and Corot's "Morning." Only a corner of the portrait room lies between the two galleries, and in a moment, with the mind still full of Claude's masterpieces, one may stand before this well-known painting by the later artist. What a revelation greets one! Corot's palate is absolutely different. Where Claude used yellow, Corot used blue and the blue is much colder. Corot's trees are blue-green,



A. Giraudon, Photo.

"View of a Port," by Claude de Lorraine. The Louvre.

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while Claude's are brown and red; his sky is a real blue, where Claude's glows with orange and yellow. Corot's figures are a part of his painting, ethereal, imaginative, and perfectly suggested. Nothing in the later artist's work indicates Claude's leadership, but something in the grouping of the trees in these two pictures links the artists together as students at the knees of the same mother, Nature.

Going back to our former study, we glance rapidly over the numerous seaports and studies of classic architecture, which give us an idea of the work Claude did when he was feeling his way toward better expression. There coloring is rich, though now dark, and the sun still shines, but the light does not pervade and dominate the picture and we turn to the center of the left wall to catch the opaz glow of a bold marine. Behind a harbor tower rise sharp mountain peaks piled high upon one another. The sun itself is hidden, but we know that it is there, for a glorious light fills every inch of the canvas down to the surface of the sea.

If Claude had painted only one such picture it would have endeared him to us forever, but here are many, all full of the same golden light. Perhaps the three which best represent him in the Louvre is this harbor scene, another called "Ulysses Restoring Chryseis to her Father," and the "Landing of Cleopatra." In the second, the sea runs up to the stone steps of noble houses. On the right, a perspective of high columns and ship's masts appears, on the left, fortifications, terraces, and a wide, curved landing place. In the center are a great galleon, small boats, and a fort at the end of a breakwater; beyond them is the sea. The sky is suffused with pale, lemon light making the blue at the zenith green. Both of

these pictures are in Claude's second style and the figures were probably painted by Lauri, a Flemish artist. Only a few of the draped figures, however, are worthy of the landscape in which they are set.

The "Landing of Cleopatra" was painted for Cardinal Lonchaine. It is a good illustration of the fact that Claude was not untrammelled by the classic taste of his time. The picture is full of light and action. The figures, though poorly drawn, carry out the general scheme both in color and light. Some half-nude seamen in the foreground seem better executed than the other figures and may be by a different hand. But the story is subordinate to the landscape and is easily forgotten when we study the composition as a whole. On the right, a brown palace portal makes an excellent contrast with its neighbor, a stately, white building surrounded by trees. Beyond, a tall tower and ships in perspective lead the eye to the center of the canvas where, as Ruskin says, Claude has "set the sun in the heavens." Through the misty sky the golden light falls full upon the water and, gilding the edges of a little boat, then the veil of a woman and the stone steps in the foreground, shines right out of the picture. The trees are soft and graceful and seem to pick up the light from the water below them and toss it over their heads. The brave galleon with prow and spars pointed upward and banners afloat expresses the very joy of out-door life.

So, standing in this gallery of the seventeenth century painters and identifying ourselves with that time, we forget what modern art has done, and marvel at the work which Genius seated at the feet of Nature could produce and record for us two hundred and fifty years ago. *Pasadena, California*



The Flag of Virginia.

The flag design reproduced herewith was painted by Mr. J. W. L. Forster for the late General Thomas T. Munford at his request. The flag of Virginia carried by Governor Stuart at the second Inauguration of President Wilson bears this design.

THE FLAG OF VIRGINIA

By J. W. L. FORSTER

VIRGINIA had no authorized flag until 1861, when the "Secession" Convention passed an Act establishing a flag as follows:

"No. 33. An ordinance to establish a flag for this commonwealth, passed April 30th, 1861."

"Be it ordained by the convention of the commonwealth of Virginia, that the flag of this commonwealth shall hereafter be made of bunting, which shall be of deep blue field with a circle of white in the centre, upon which shall be painted or embroidered to show on both sides alike, the Coat of Arms of the State, as described by the convention of 1776, for one side of the seal to wit: Virtus, the genius of the commonwealth, etc. This flag shall be known and respected as the flag of Virginia. The Governor shall regulate the size and dimensions of the flag proper for forts, arsenals and public buildings, for ships of war and merchant marine, for troops in the field respectively, and for any other purpose, according to his discretion; which regulation shall be published and proclaimed by him as occasion may require."

This ordinance is of interest and significance to Virginia as a member again of the Federal Union, known as the United States of America.

The flag is therefore linked with the seal in an interesting history, the briefest sketch of which is given for readers of ART AND ARCHAEOLOGY.

The original seals of Virginia as a Royal Domain were discarded in 1776, and her leaders then moved for a new seal which should be the stamp of her authority as a sovereign independent state. There were differences of opin-

ion amongst the members of the original Seal Committee; in other words, the decision was a compromise.

That many changes have been made in the seal design during later years would indicate that an error of judgment must have occurred. Careful examination into these several changes directs us to the point in Mr. Mason's report to the Virginia Convention where the figure of Virtus was described (as reported by Evans, 1911) as follows:—

"The importance of the great seal of the commonwealth, as an emblem of sovereignty was appreciated by the convention of 1776, and it appointed a committee composed of some of the greatest minds of the day to prepare the design for the seal. The committee consisted of Richard Lee, George Mason, Mr. Treasurer (Robert Carter Nicholas) and George Wythe. The following is an extract from the minutes of the Virginia convention of Friday, July 5, 1776:

....."Mr. George Mason reported that the committee had accordingly prepared the following device thereof; which he read in his place, and afterwards delivered in at the clerk's table, where the same was again twice read and agreed to.

To be engraved on the Great Seal: Virtus, the genius of the commonwealth, dressed like an Amazon, resting on a spear with one hand, and holding a sword in the other, and treading on TYRANNY, represented by a man, prostrate, a crown fallen from his head, a broken chain in his left hand, and a scourge in his right.

In the exergon, the word "Virginia"

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over the head of Virtus; and underneath the words "Sic Semper Tyrannis."

On the reverse a group.

LIBERTAS, with her wand and pileus.

On one side of her CERES, with the cornucopia in one hand, and an ear of wheat in the other.

On the other side AETERNITAS, with the globe and phoenix.

In the exergon these words: DEUS NOBIS HAEC OTIA FECIT.

Resolved, that George Wythe and John Page, Esquires, be desired to superintend the engraving the said seal, and to take care that the same be properly executed. . . ."

"The authorship of the design, according to Evans, has been a disputed point among historians. Col. Sherwin McRae, in his report to the Governor on the State seal, Feb. 25, 1884, gives the credit to George Mason, emphasizing particularly the fact that the description could have been written by no other hand than that which wrote the Declaration of Rights."

"On the other hand, the facts as stated in George W. Munford's note in the Code of Virginia, 1873, p. 122, seem to offer a stronger claim for the authorship by George Wythe than any that has ever been advanced for Mason. He says: "The late Wm. Munford, his father, who was a pupil of Chancellor Wythe and lived in his house for several years, studied law under his guidance and direction, was in habits of great intimacy with him to the day of his death and delivered the eulogy at his funeral in 1806, stated repeatedly and implicitly to the editor that Mr. Wythe always claimed the paternity of the seal; and the convention, who knew to whom the honor belonged, appointed Mr. Wythe and Mr. John Page, the first as the man

who designed it, to superintend the engraving and take care that it should be properly executed."

On July 20th, Mr. John Page wrote to Mr. Thomas Jefferson:

"We are very much at a loss here for an engraver to make our seal. Mr. Wythe and myself have, therefore, thought it proper to apply to you to assist in this business. The engraver may want to know the size. This you may determine, unless Mr. Wythe should direct the dimensions. He may also be at a loss for a Virtus and Libertas; but you may refer him to Spence's Polymetis, which must be in some Library in Philadelphia. . . ."

"Virtus is a Roman Goddess, dressed either in a flowing white robe, or like an Amazon holding in the left hand a peculiar sword, called a Parazonium, sheathed and inverted, or pointed upward and not pendant, worn as a badge of honor, and not as a weapon of attack or defense. The right hand resting on a spear, point downward and touching the earth; her head erect and face upturned; her foot on the globe—the world at her feet; posture indicating proud consciousness of victory or conquest completed. Such is the Roman Virtus and such the Virtus of the seal, substituting Tyranny for the globe."*

The significance of the entire seal is in the Virtus:—virtue and abstinence, as opposed to the goddess Voluptas, but above all, courage, that chief of Roman virtues. "Rome, ever sustained by Virtus, the type of courage, commanded victory by not admitting the possibility of defeat." "As by the theory of Rome, it was her destiny to accomplish everything which she under-

* The late General Munford maintained to the writer on the authority of his grandfather, William Munford, that Wythe designed the robe of virgin white for Virginia, but that in Committee these men of '76 prevailed, choosing an Amazon.

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took, she is represented not in progression, but at the time of completion and at rest, having finished her work." This is the significance of Virtus as understood by Wythe, himself a classical scholar, and by the committee. This fact is further emphasized by the motto on the reverse side of the seal: "Deus Nobis Haec Otia Fecit," "God has given us this ease."

The desire of the committee to use the Polymetis as a standard, as voiced in John Page's letter to Mr. Jefferson quoted above, was not followed in this seal of 1778. It was, therefore, incorrect in design, a serious departure from Mr. Wythe's idea. The figure of Virtus resembles that of a Turk with a drawn sword in her right hand and in her left a spear, point upward. The Tyrant, bearing a resemblance to George III, is struggling to rise, and the whole beauty of the classical idea is destroyed. Virtus, the calm, the unconquerable, gives place to a belligerent Amazon or virago with victory still in the balance.

The incorrect design of the first seal had its unfortunate influence, and Mr. Page, in sending instructions for a great seal to Arthur Lee, who was then in Paris, gave a description of the former seal, as his letter shows, instead of a description of the design described by law. Thus the original mistakes were repeated and appeared in the seals for many years.

As a further debasement, the General Assembly passed an Act, a year later, authorizing the Governor to procure a great seal for the State in accordance with the resolution of the Convention of 1776, save that the motto on the

reverse, "Deus Nobis Haec Otia Fecit" be changed to "Perseverando," in keeping with the Amazon and her yet unconquered tyrant, with crown "falling" instead of "fallen."

It would seem from this change of motto that the General Assembly had either never known or had lost the pure classical idea which inspired Wythe and the other members of the committee.

On the evacuation of Richmond by the Confederate army the Secretary of the Commonwealth, Munford, was instructed by the Governor to remove all the State archives to Lynchburg. The boxes fell into the hands of the Federal troops.

Soon after the return of the seals Governor Pierpont had new seals made—exact copies of the old, with the exception that the words "Liberty and Union" were added both to the obverse and the reverse; excellent mottoes for the Union as a whole, but not for a single State.

These facts provide obvious reason for the strong and persistent appeal of loyal and cultured Virginians for a return to the original classic and beautiful design by Hon. George Wythe, in the flag of Virginia.

That Virtus have restored to her the air and symbols of finished victory; that Tyranny be characterized in the abstract—despicable alike in autocracy, in organized human force, or in brutal mob—and that "Virginia" in her prototype should wear a white robe as symbol of every virtue, seem to need no extended argument.

Toronto, Canada

CURRENT NOTES AND COMMENTS

A School of Art and Architecture in Virginia

IN the endowment of a special school of fine arts at the University of Virginia a historic effort to establish instruction in the subject in America has reached splendid fruition. It is little appreciated that, long before similar attempts elsewhere, Jefferson, in founding the University of Virginia, included in its proposed organization a school of fine arts embracing architecture, gardening, painting, sculpture and music. Although the time was not ripe for so far-reaching a scheme, some instruction in these subjects formed part of the duties of the original professorial staff. With increasing modern specialization and with the ravages of war this lapsed in the middle of the century, but it has now been restored on a far more ample scale by a gift of \$155,000 from an alumnus, Mr. Paul G. McIntire. Courses in the history of art, and professional instruction in architecture will be instituted this fall. To take charge of them the University has called Professor Fiske Kimball, who is chairman of the Committee on Colonial and National Art of the Archaeological Institute of America, and an editor of ART AND ARCHAEOLOGY.

Massachusetts' Law for the Preservation of Historic Monuments

FOR the first time in this country a state has enacted legislation, analogous to that existing in every civilized country abroad, enabling governmental action looking toward the preservation of historic monuments and other works of art in private possession. Through the efforts of the Society for the Preservation of New England Antiquities an amendment to the constitution of the Commonwealth was reported by the constitutional convention of Massachusetts, and adopted by popular vote in December 1918 as follows:

"The preservation and maintenance of ancient landmarks and other property of historical or antiquarian interest is a public use, and the commonwealth and the cities and towns therein may, upon payment of just compensation, take such property or any interest therein under such regulations as the general court may prescribe."

The importance of this amendment to the artistic and antiquarian interests of New England and even of the whole country is self evident, and it is greatly to be hoped that other states having rich treasures in the form of colonial buildings and other historic monuments, may use this precedent as a stimulus to secure similar constitutional powers and to make them practically effective. With buildings of the historic and artistic interests of Monticello and Westover now already recently offered to the highest bidder and subject to the vagaries of private ownership, it is obvious that there is an important need for just such action as this amendment for the first time makes possible in America.

The Eighth Annual Meeting of the College Art Association of America

THE eighth annual meeting of the College Art Association of America, held at the Metropolitan Museum, May 12-14, was extremely interesting from many points of view. Several important papers were read and the discussions

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at the National Arts Club were helpful and sometimes animated. The visits to the Barnard Cloisters, to the specially arranged exhibitions of American Art at the Montross, Macbeth and Daniels Galleries were very enjoyable. Advantage was taken of the opportunity afforded to join with the American Federation of Arts in its meetings and reception and in visits to the galleries of Mr. Frick, Mr. Clark, Mrs. Blumenthal and Mrs. Havemeyer, and to Mr. J. P. Morgan's Library.

Director Edward Robinson's address of welcome emphasized the need of art. He told how many more soldiers than civilians had visited the Metropolitan Museum, that the soldiers were especially interested in art and had a great respect for man's creations. The supply of post-cards abroad with scenes of architecture was quickly exhausted by the soldiers. Here is a real need and a great opportunity to stimulate and satisfy the desire of the boys to know about the history of art and civilization. The presidential address of Professor Pickard pictured the future with characteristic optimism. Professor Morey for the committee on reproductions gave different lists of important works of Gothic and Romanesque Art which can be had in reproductions. Edwin M. Blake spoke on "The Necessity of Developing the Scientific and Technical Bases of Art," and Authur S. Allen, President of the American Institute of Graphic Arts, demonstrated with colors and appropriate apparatus "The Application of the Munsell System to the Graphic Arts," showing which colors harmonize and in what proportion. E. O. Christenson discussed "Points of Approach in Teaching Elementary Art History;" Professor Morey's note on the "Sources of French Romanesque Sculpture" demonstrated the German and Lombard sources, and that illuminated manuscripts and not ivories were among the sources. *Littera picta manet*. All other forms of art have gaps in their history but the illustrated book has had a continuous development. Dr. Eisen's discussion of Antique Glass was very scholarly, giving the history of glass from early Egyptian days down to the late Roman times and differentiating at least fifteen types. The first important glass vases date from the 18th dynasty. The best glass dates from the Ptolemaic Age, which produced glass which vies even with Venetian glass. Mosaic glass disappeared about Nero's times.

Professor Butler of Princeton told about the commission to be appointed by the Peace Congress at Versailles for the preservation of monuments in Nearer Asia to act as a mandatary to the League of Nations. There will be an international commission of American, British and French archaeologists, probably of four men at a salary of 800 pds. and expenses. This commission will see to it that in the neutral region of the Straits, in Armenia, and other parts of Asia Minor, and in Palestine peasants report archaeological finds and are rewarded, that all ancient sites and antiquities are preserved, that there is no exportation of antiquities without authority, that excavators must receive permission to excavate and must publish their finds within a reasonable time or their firman will not be renewed, and that only those antiquities which are approved by the commission can be removed to other lands. This will be a great improvement over previous conditions. Mr. Jay Hambidge read an original and important paper on Dynamic Symmetry in Nature and in Greek Art.

The dinner on May 12 was devoted to the discussion of Significant Art and was attended by the great British war painter, Nevinson, and by Mr. Pennell, both of

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whom spoke without previous notification. Other talks were made by Miss Warner of Cornell on Art in the College, on the Significance of Oriental Art by Dr. Coomaraswamy of Boston, and by Mr. Keyes of Dartmouth.

The morning session of May 13th was given up to a series of papers on War Pictures with views of war pictures by Pryce, Bone, Bairnsfather, Nevins, Jonas, Raemaekers, etc. by Professor Zug of Dartmouth; How the Italians protected their works of art by C. U. Clark of the American School in Rome; Some War Memorials of the Past by David M. Robinson of Johns Hopkins; The Princeton Battle Monument (which is to be a relief of an equestrian statue of Washington with figures representing Liberty and Death and many other, to be erected in the main thoroughfare) by Allan Marquand; Camouflage and Art by Homer St. Gaudens; and Pictorial Records of the War by A. E. Gallatin who emphasized the need of preserving many of these records which are often historical.

The dinner on May 13th was devoted to the discussion of Art and Industry. Professor R. F. Bach read a paper on The Industrial Arts and the Schools, a plea for good designs through the Schools. Mr. Frederick L. Ackerman, an architect of New York, spoke on Art and Industry, and the famous etcher, Mr. Joseph Pennell discussed American Art Training for Art Work in the Coming Art War.

The papers on May 14th were of an unusually high order and very scholarly. Mr. Paul J. Sachs of Harvard spoke on The Value of Loan Exhibits at the Fogg Museum; Mrs. Shapley read a very original paper on Antonio Pollaiuolo as a student of ancient ceramics, Dr. Bye on The Influence of Dutch Art upon the Art of the Future, and Professor Edgell of Harvard on Sienese Paintings in the Fogg Museum.

Professor David M. Robinson of Johns Hopkins was elected President, Mr. Paul J. Sachs of Harvard, vice-president, and Professor John Shapley of Brown, secretary. One of the most important new projects of the Association is the change of the annual Bulletin into a quarterly which will contain scholarly articles, including the papers presented at the annual meetings, reviews, and news, the first number to appear about October 1st.

D. M. R.

Reopening of the American School in Jerusalem and the Proposed American School in Bagdad

FORWARD steps towards the reopening of the American School of Oriental research in Jerusalem are already under way. Professor Wm. H. Worrell, late of the Kennedy School of Missions, Hartford, Conn., the new Director, and his associate, Professor A. T. Clay, of Yale University, who is the annual Professor and Director of the proposed American School at Bagdad, have left for the Near East to enter upon their duties.

These two scholars went first to London in order to consummate arrangements there with the newly formed British School of Archaeology in Jerusalem. Negotiations with the British School have been pursued during the past winter, and both parties are desirous of entering into the closest possible kind of coöperation, withal preserving the identity of the two organizations. It would appear feasible, for instance, to unite on a common museum and library and lecture courses, while all field work would be done either in company or with mutual arrangement. The

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American Committee is also very desirous of including the French archaeologists in any such combination, and has already been in touch with their representative.

Professor Clay expects to divide his time between Palestine and Mesopotamia, and at Bagdad to see what can be done to establish quarters for the proposed school. This will also probably be operated in conjunction with the proposed British School.

The finances of the School appear to be in auspicious shape. The Archaeological Institute has been generous in its appropriations and its administration is showing a most lively interest. The number of contributing institutions has been considerably increased, to the figure of forty, and a number of individual subscribers have also been secured. Local interest of a most satisfactory kind has been expressed in various quarters. A member of the Detroit Society of the Institute has guaranteed \$500. annually for the Director's Salary, and a committee of that society has appointed a committee to raise another \$500.; the Washington Society has formed a strong committee to be of service in the support of the School. We hope these examples may be followed throughout the country, for at present there is no more appealing part of the World than the Near East.

JAMES A. MONTGOMERY.

University of Chicago Archaeological Expedition to the Near East

AN INITIAL expedition of the Oriental Institute of the University of Chicago will be undertaken in the winter of 1919-20. The Director, Dr. James Henry Breasted, Chairman of the Department of Oriental Languages and Literatures, is expected to sail about the middle of August as representative of the American Oriental Society at a joint conference of this society with the French *Société Asiatique* and the English *Royal Asiatic Society* in London, September 3-6. He hopes to make arrangements while there, and subsequently in Paris, for looking over the archaeological situation in Egypt, an enterprise which will occupy a large part of the winter. About April 1 the Director expects to be joined in Beirut by Associate Professor Daniel D. Luckenbill, of the Department of Oriental Languages; and it is hoped that Mr. Ludlow S. Bull, now in the United States Army in France and formerly a graduate student in the Department, will also join the party at that time.

From Beirut the Expedition will caravan northward through Syria to Aleppo, eastward to the Tigris, descend the Tigris by water to the Persian Gulf; caravan up the Euphrates and thus back to Aleppo. On this trip it is expected to make a rapid archaeological survey of Syria, Babylonia, and Mesopotamia, including Assyria. The party will probably return through Asia Minor, stopping also at Crete.

The purpose of this survey is to determine what archaeological opportunities have been opened to the Western World by the collapse of the Ottoman Empire, and what obligations in this region should be met by American resources.

BOOK CRITIQUES

The Metropolitan Museum of Art. Handbook of the Classical Collection, by Gisela M. A. Richter. New York, Pp. XXXIV x 276. Illustrated.

This is a beautifully printed and ideal handbook issued at the same time with the opening of the new Classical Wing in the Metropolitan Museum, an event of great importance for classical art in America. The introduction gives a history of the collection and its present arrangement and an excellent short appreciation of Greek art, explaining why Greek art is even to-day worthy of the most detailed study. Not only for historical reasons is Greek art important but because the Greeks achieved perfection, and the study of the evolution of art from its primitive origins is an artistic training of the first order. The Greek conception of beauty is one we need to-day. "The calm remoteness which distinguishes their best works is in such contrast to the restlessness of modern life that it affects us like the quiet of a cathedral after the bustle and confusion of the streets". Greek art is furthermore human and direct.

The description of the first room gives an excellent account of prehistoric Greece and the three Minoan periods, except for the omission of the important Minoan bronze statuettes. The second room is devoted to the early Greek period.

The third room is given over to the Archaic Period and has the famous Etruscan bronze chariot. Many other bronzes, vases of terracotta and glass, gems, and jewelry are also found in this room.

The fourth room contains objects of the first half, and the fifth room objects of the second half, of the fifth century B.C. The sixth room has objects of the fourth century.

The seventh room is devoted to the Hellenistic Period. The eighth and ninth rooms are devoted to the Roman Imperial period. The Central Hall has Greek and Roman Sculptures.

The text gives the essential information and is sound-minded and interesting, and the arrangement of the various kinds of art by periods and not by material is well carried out and an important innovation. The book is printed in the best style on beautiful paper and with excellent illustrations. Miss Richter in this handbook as in her catalogue for museum catalogues and has shown that America can produce as good catalogues and handbooks as the European Museums. D. M. R.

The Mythology of All Races. Vol. XII. Egyptian, by W. Max Mueller, Ph.D. Indo-Chinese, by Sir James Scott, K.C.I.E. Marshall Jones Company. Boston, 1918.

Over three-quarters of this volume of 450 pages is devoted to Egypt. Mueller's competence in this field has been often demonstrated. He devotes eight of his thirteen chapters to an account of the Egyptian gods, and in the remaining five chapters he discusses the worship of animals and men, life after death, ethics and cult, magic, and the history and spread of Egyptian religion. The work is done with painstaking care and industry, and forms a valuable contribution to the subject. Wide knowledge and use of the technical literature are displayed, and little of importance has escaped the author. Sethe's corrections of Junker's account of the Tefnut myth, based as they are on new texts unknown to Junker, would have modified Mueller's discussion essentially; but Sethe's study is evidently overlooked (p. 383). Reisner's discovery of servitors buried with a dead noble, and evidently slain for that purpose has also escaped notice (p. 420). Similarly the alleged use of the jangling necklace (p. 191) should at least take account of Gardiner's new results on this subject.

In his account of the gods Mueller has done penetrating work. The Solar and Osirian groups deservedly receive the most space. Mueller accepts the unquestionable fact that in function Osiris was solely a ruler of the dead. Nevertheless he likewise makes the absolutely incompatible conclusion that Osiris was originally a solar and celestial divinity. Now inhumation was the Egyptian's original and universal method of disposing of the dead. If Osiris became a god of the dead, it was not least because he was an earthgod. Moreover, Mueller takes no account in this connection of the process of celestialization and solarization of Osiris clearly discernable in the Pyramid Texts. This section of the book is burdened with a chapter in which nearly one hundred and fifty gods are listed and presented in twenty-four pages! Such a list, often made up of the bare name accompanied by a single line of comment, has no place in a "popular treatise", as the author calls his book. Furthermore a chapter like this has no place in a treatise on mythology.

The author begins his account of life after death with the statement that from the earliest times the Egyptians believed in the immortal-

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ity of the soul. He seems to be using the word here in its strictly correct interpretation as deathlessness. If so his statement of Egyptian belief is not in accordance with the facts. The Egyptian believed the soul to be destructible and perishable, and he developed the most elaborate practices to secure the survival and maintenance of the soul. In this discussion the unfortunate term "Negative Confession" is still employed—that is, a so-called confession which contains only denials of having committed any wrong, and indicates therefore on the part of the speaker anything but an attitude of repentance and confession. All reference to magical agencies for controlling the judgment in the hereafter is omitted and the author affirms that the Egyptians did not regard the Book of the Dead as a magical agency. That not a few of the mortuary texts which were included in the Book of the Dead were magical utterances pure and simple, there can be no doubt.

In the chapter on ethics and cult it is surprising to find an estimate of Egyptian ethics based on the rudimentary ethical discernment displayed in the Pyramid Texts, the oldest religious literature in the world (p. 187), qualified only by the statement "some development toward higher ethical ideals and a more personal piety may, however, be traced after 1500 B.C." The author thus entirely overlooks the surprising crusade for social justice in the Middle Kingdom after 2000 B.C., with its profound influence on religion. Not only is this chapter on ethics therefore insufficient, but the following and final chapter on the development and propagation of Egyptian religion, the most important chapter in the book, is likewise gravely affected by similar limitations. The transforming influences on religion, of the rise of a great state in the lower Nile Valley, are not so much as hinted at in the book. This omission, combined with the failure to take any account of the ethical vitalization of Egyptian religion as a result of influences flowing from the struggle for social justice in the Middle Kingdom, leaves a yawning gap, which should have been filled by an exposition of the finest values developed in Egyptian civilization. The fundamental misconception under which the book labors is stated by the author himself in the affirmation that "the greater part of the religious development of Egypt lies long before historic times" (p. 213). This is fully as incorrect as would be a similar statement about the Hebrews.

In treating the great and confused group of Egyptian divinities and the greater and more confused tangle of things which these divinities controlled or signified, the author's painstaking industry has served him well, and in these discussions he has made valuable contributions, but the endeavor to link these things up with human life, either individually or as organized in state and society, has not been successful. The uninformed reader might study the volume thoroughly and never suspect that either the state or society had ever contributed to the development of Egyptian religion. The result has been not merely a distorted picture, but a serious under-valuation of an important ancient religion and civilization.

For the original contributions which Dr. Mueller's valuable work offers, all scholars will be grateful to him, and it is in this spirit that the sub-joined suggestions are offered in the footnote below.*

It is needless to say that the present reviewer disclaims all competence to discuss Sir J. G. Scott's valuable presentation of Indo-Chinese mythology, which occupies something less than one-fourth of the volume under review. The very attractively written text is embellished with a series of interesting colored plates. All students of the life of man will be grateful to the editor and the publishers who have gone forward undismayed in the face of a distressingly discouraging situation, to produce this exceedingly valuable series of volumes on the mythologies of all the world.

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* The obelisks in the Fifth Dynasty Solar temples do not stand on a "cubic base" (p. 31); the base is a truncated pyramid. "Sekha(u)it" (p. 52, and p. 372, n. 53) is the archaic spelling, which should surely be accompanied by a hint that the later and customary form is with s for kh. Shm m, rendered "be powerful among" (p. 75), is the regular idiom for "triumph over." The name of the goddess Srkt-htw or hwt rather means "she who breathes smoke" than she "Who Cools Throats" (p. 147). The contest among the Syrian youths (p. 153) was not a "jumping match" but a climbing match. The sacred "hawk" (p. 160 and elsewhere) should be "falcon" as Loret has shown. A temple pylon, as Greek usage shows, included both towers, which should therefore not be called "pylons" (p. 188). The two shnwy of the Sun-god are unquestionably the primitive reed-floats, out of which the later boats of the Nile developed (see the present reviewer's discussion in *Journal of Egypt. Arch.*, vol. IV [1917], pp. 174 ff.). To call them "gangways" (p. 303) is completely to misunderstand them. For "Anudis" (p. 364) read "Anubis." In the list of Horuses (pp. 388 f.) Hr-tm' has been omitted.

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The Delphic Oracle, its Early History, Influence and Fall. By Rev. T. Dempsey, with a prefatory note by R. S. Conway. Longman's, Green & Co., New York, 1918. Pp. XXIII x 200. \$2.00.

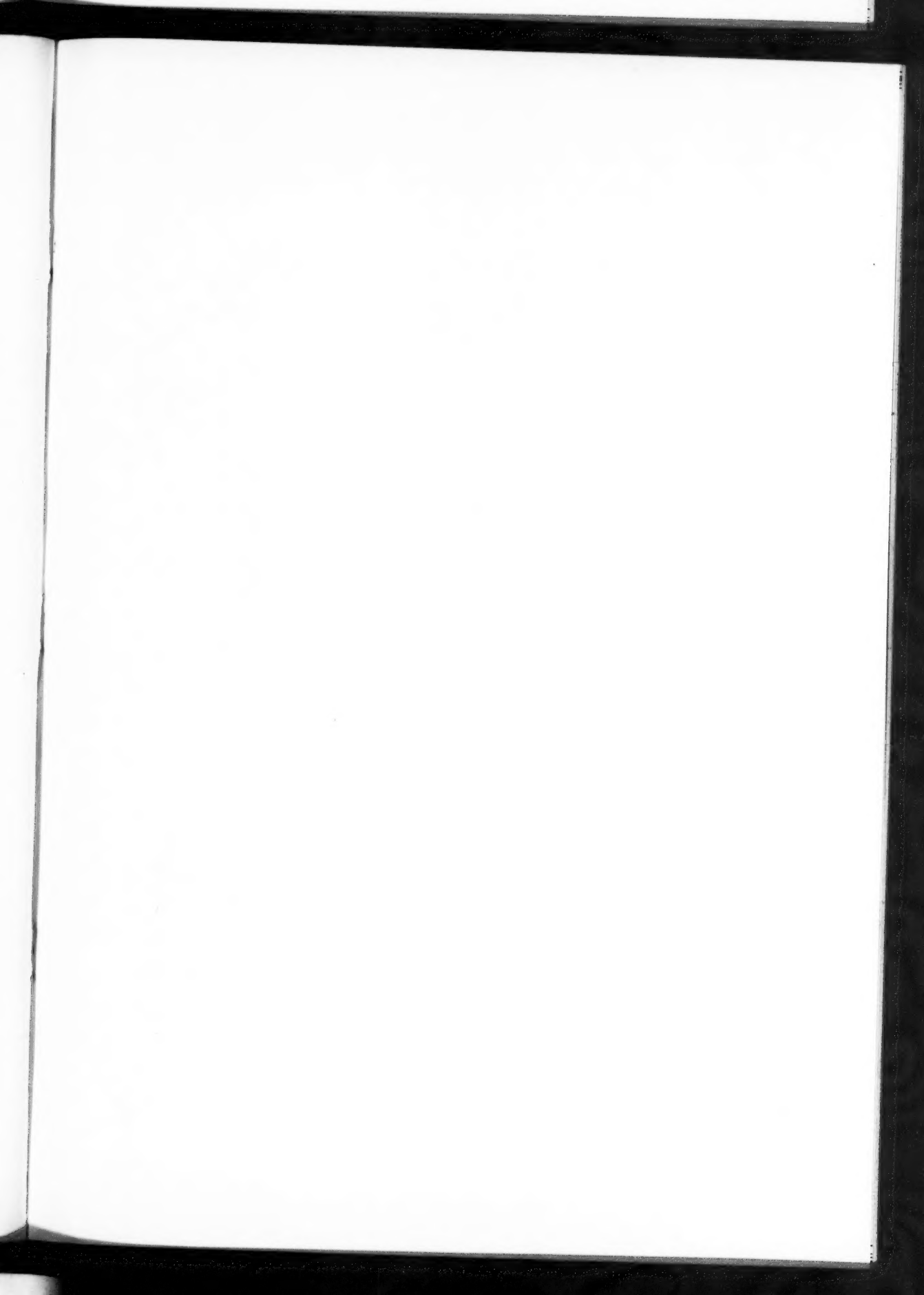
This is a very good survey of the history of the Oracle at Delphi, studying the early forms of worship and their development, and showing the extraordinary influence which the Oracle wielded in every sphere of activity, especially in politics, religions, and morality. Then the causes are indicated which led to the decline of the Oracle and its extinction in Christian times. In the book is collected all information about the precinct with the history of its connection with the cults of Earth, Themis, and later, Dionysius, Poseidon, and Apollo. Few books on the subject have been neglected. An interesting Chicago monograph by Miss Eliza Gregory Wilkins on the history of the phrase inscribed over the temple at Delphi on "Know Thyself in Greek and Latin Literature" might have been cited in the bibliography and more use might have been made of the French publication of the Excavations at Delphi and of Colin's publication of the inscriptions, to which no reference is made, and of Oppe's article on the oracle in the *Journal of Hellenic Studies*. More than traces of the Naxian sphinx were found. In fact, the sphinx is almost intact. Mr. Dempsey thinks that the source of inspiration of the priestess was not a mephitic vapour but a telepathy or some demonic possession, for especially under abnormal psychic conditions persons have shown themselves endowed with a knowledge truly marvelous. So, too, he says, the modern spiritistic medium is generally a woman and, exactly as in the case of the Pythia, chosen from among the uneducated classes. Indeed there is a very close parallel between modern spiritistic teaching and the doctrine of spirit communication. A selection of the most important vaticinations is given and some of the interesting ancient comments are cited. Lucian even criticizes Apollo's lack of poetic skill in the composition of his hexameters.

D. M. R.

Asia Minor, by Walter A. Hawley. New York: John Lane Company, 1918. Pp. x 329. Illustrated. \$3.50 net.

Asia Minor occupies an important position as the gateway between the industrial West and the awakening East. It is a country which on account of its unexploited mineral wealth and fertile plains is capable of a great development. The Germans had built a railroad from the Bosphorus through the heart of this country, the so-called corridor route from Berlin to Bagdad, and had constructed an extensive canal for irrigating the central plain. After briefly sketching the physiography and history of Asia Minor, Mr. Hawley who has traveled extensively in Asia Minor and written an excellent book on *Oriental Rugs*, describes the main cities of Asia Minor including Smyrna, Pergamus, the two Magnesias, Thyateira, Sardis, Philadelphia, Ephesus, Priene, Colossae, Laodicea, Hierapolis, Konia, Eski-Shehr, Angora, the southern shore of the Black Sea, etc. The primitive condition of the agricultural and industrial development with the future possibilities is indicated. The people are graphically described in their secular and religious affairs, and the classic ruins in the Holy Land of Asia Minor including the Seven Churches are depicted with interesting personal descriptions. The book is copiously illustrated with excellent photographs of the ruins at the different places as well as of life in Asia Minor. The most recent excavations are known and there are views and a good description even of the recent American excavations at Sardis. The book is fairly accurate, though the scholar might pick some flaws. The Lydians cannot be said to be a Semitic race and only one Lydian-Aramaic bilingual inscription was found at Sardis; and Mnesimachus is the man who pledged his property in the earliest mortgage on record, that found at Sardis. Trapezuz should be Trapezus and it was not as they entered its gates that the Ten Thousand shouted "The Sea, The Sea" but from Mt. Theches, long before they reached the coast.

D. M. R.



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